

A complete collection of the Photographs arranged  
listed in this Catalogue may be seen in the Appendix  
Scientific Study Rooms of the South Kensington  
Museum.

## A CLASSIFIED LIST OF PHOTOGRAPHS.

*A complete collection of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum.*

*Specimens of each class may likewise be consulted at the office of the Arundel Society, 24, Old Bond Street.*

*With the Sanction of the  
of the Committee of*



*Science and Art Department  
Council on Education.*

A CLASSIFIED  
LIST OF PHOTOGRAPHS

OF

DRAWINGS, PAINTINGS, AND SCULPTURE,  
PRECIOUS METALS AND ENAMELS,  
CARVINGS IN IVORY AND WOOD,  
POTTERY, PORCELAIN,  
AND GLASS.

TAKEN FOR THE DEPARTMENT  
OF SCIENCE AND ART.



LONDON:

PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE  
KNOWLEDGE OF ART, 24, OLD BOND STREET.

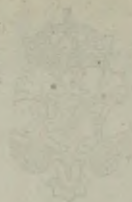
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With the sanction of the  
Council on Education



A CLASSIFIED

LIST OF PHOTOGRAPHS

DRAWINGS, PAINTINGS, AND SCULPTURE

PRECIOUS METALS AND ENAMELS

CARVINGS IN IVORY AND WOOD

POTTERY, PORCELAIN,

AND GLASS

TAKEN FOR THE DEPARTMENT

OF SCIENCE AND ART



LONDON:

PUBLISHED BY THE ARTISTS' SOCIETY FOR PROMOTING THE

Printed by  
EYRE and SPOTTISWOODE, Her Majesty's Printers, and  
For Her Majesty's Stationery Office.

MCCCLXXII



*Extracted from Minutes passed by the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education; dated Dec. 1865, and Feb. 1866 :—*

“In reference to the Distribution of Art Examples; after taking into consideration the several systems which had been adopted, either of direct sale by the Department to Art Schools, &c., or by sale through Agents in the ordinary channels of trade, their Lordships were led to believe that a system might be adopted by which a public Society, not looking to large profits, might be found willing to undertake the responsibility of all commercial transactions connected with the purchase and sale of Examples; whilst the Department of Science and Art might promote the success of the undertaking by affording sufficient space in the South Kensington Museum for exhibiting the Examples to the public, and by advertising the works for sale.

“In reference to a communication on the same subject subsequently received from the ‘ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART,’ their Lordships considered that Society a peculiarly eligible channel for assisting the action of the Department, and directed that arrangements for the publication and sale of Photographs, and other Art Examples produced by the Science and Art Department, should forthwith be entered into with the Arundel Society.”

## NOTE.

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Photographs have been taken of most of the Pictures in the "NATIONAL PORTRAIT EXHIBITION of 1867," and, with the consent of the Owners, are now offered for publication. The Exhibition of the present year contains many examples of the works of Sir Joshua Reynolds, Gainsborough, Romney, Hogarth, and Beechy, and several of the early paintings of Sir Thomas Lawrence.

A collection of Photographs of Works of Art,—the property of His Majesty the King of Portugal, in the Royal Palace of the Necessidades at Lisbon,—which have recently been taken by the Official Photographer, Mr. Thurston Thompson; and a series of Photographs of Ancient Ecclesiastical and Domestic Architecture in Spain, by the same Artist, will shortly be issued.

SOUTH KENSINGTON MUSEUM,

JUNE 1867.



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CLASSIFIED LIST OF PHOTOGRAPHS

OF

DRAWINGS, PAINTINGS, AND SCULPTURE.

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ETCHINGS OF OBJECTS OF ART.

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Specimens of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum, and at the Office of the Arundel Society, 24, Old Bond Street.

A complete collection may be consulted in the National Art Library, South Kensington Museum.

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PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE  
KNOWLEDGE OF ART, 24, OLD BOND STREET.



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*Many of the Photographs included in this Catalogue may be had on application. Those which are not in stock will be delivered (except under special circumstances) in fourteen days. All must be paid for previous to delivery.*

*Orders by post should be addressed to Mr. F. W. Maynard, Secretary of the Arundel Society, 24, Old Bond Street; or to Mr. Cundall, Agent for the Arundel Society at the South Kensington Museum.*

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## P R E F A C E.

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THIS division of the Classified List of Photographs contains a catalogue of those Portraits in the National Portrait Exhibition of 1866 which the owners kindly permitted to be published, and which it was found possible to render with any degree of faithfulness; and a selection of two hundred Portraits from the Exhibition of Miniature Portraits of 1865.

Then follow lists of Photographs of Raphael's Cartoons, and of the well-known Raphael Drawings in the Louvre and in the University Galleries at Oxford; of the Michael Angelo Drawings at Oxford; the celebrated Holbein Heads in the Royal Collection at Windsor; the Tudor portraits in the new Palace at Westminster; the series of Drawings by Turner known as his "*Liber Studiorum*;" and of thirty of Mulready's most important pictures.

Besides these, there are Photographs of Italian Sculpture of the Middle Ages, in the South Kensington Museum; and a series of Etchings done by Students in training in the Schools of Art.

The NATIONAL PORTRAIT EXHIBITION of 1866, which owed its origin to a suggestion made by the Earl of Derby, contained 1,031 portraits of eminent persons from the time of the Plantagenets to the end of the reign of James II. These were contributed by 306 lenders, among whom were Her Majesty and many of the principal nobility, and a great number of country gentry who have inherited portraits of their ancestors. With but few exceptions, all readily allowed their pictures to be copied; but some of the paintings were so much discoloured by age that it was found to be beyond the power of the photographer to reproduce them. The result is that only 964 portraits are included in the published lists. Many of these are by the best known painters: Holbein, Sir Antonio More, Lucas de Heere, Zuccherro, Cornelius Jansen, Rubens, Vandyke, Dobson, Lely, Kneller, and others.

With a view of giving examples of the Court costume of the period, nine of the most important portraits of the Tudor period were photographed on a large scale.

A series of seventy-seven views of the BAYS OF THE EXHIBITION were taken in order to show the general appearance of the galleries and corridors, and the position in which the pictures were hung.

The Exhibition was very successful, and during the 18 weeks it was open was attended by 73,000 visitors. It will be followed by an Exhibition of Portraits which will commence with the reign of William and Mary.

The EXHIBITION OF PORTRAIT MINIATURES in the South Kensington Museum in 1865 contained 3,081 examples of the work of the most eminent miniature painters of England and France, five of whom lived in the 16th century, twenty-one in the 17th century, forty-two in the 18th century, and eighteen in the 19th century.

With the consent of the owners of the miniatures, a selection of 200 were copied by photography, and impressions of these may now be obtained.

"The miniature art of England possesses this distinguished peculiarity, that while no native painter had attained excellence in life-sized oil portraiture before the time of Vandyke, we have in miniature art a succession of eminent 'painters in little,' commencing with Nicholas Hilliard in the reign of Queen Elizabeth, and continued by John Hoskins, the two Olivers, father and son, down to the inimitable Samuel Cooper, in the reign of Charles I.

"The works of these men became the treasures of their own and of succeeding generations. Unlike the larger portraits of their foreign competitors, which, in the troubled days that ensued, were exposed to all the mutations of our great families, the miniature was mostly cherished decoration worn about the person and easily concealed. Many have thus descended to us, inestimable both for their art and as the sole recollections of several of England's most distinguished men, while others, despoiled in times of need of their jewelled settings, have been lost or destroyed."

Of the RAPHAEL CARTOONS there are five series of photographs of different sizes, all of which were taken from the originals by Mr. Thurston Thompson when they were at Hampton Court.

These celebrated cartoons, which are drawn with chalk upon strong paper and coloured in distemper, are the original designs executed by Raphael and his scholars for Pope Leo X., in the year 1513, as copied

for tapestry work. Each cartoon is about 12 feet high. There were originally ten; but three—viz., The Stoning of St. Stephen, The Conversion of Saul, and St. Paul in his Dungeon at Philippi\*—are lost.

The tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in 1519, the year before Raphael died, and excited the greatest applause. The Pope paid Raphael 434 gold ducats for his designs, and the workmen of Arras 50,000 gold ducats for the tapestries. These tapestries are now in the Vatican.

The cartoons remained neglected in the warehouse of the manufacturer at Arras, and were seen there by Rubens, who advised Charles I. to purchase them for the use of a tapestry manufactory which was then established at Mortlake. On the death of Charles I. Cromwell bought them for 300*l.* for the nation. They remained for a long time in a lumber-room at Whitehall, till, by command of William III. Sir Christopher Wren erected a room for them at Hampton Court, in which (after many removals to Buckingham House, Windsor, and Frogmore) they were hung in the year 1814, where they remained until Her Majesty permitted them to be removed to South Kensington, where they may now be seen to advantage in a well-lighted gallery.

Of Photographs of DRAWINGS BY RAPHAEL several large collections may be consulted in the National Art Library in the South Kensington Museum.

The most important of these are from—

The Academy of Fine Arts, Venice	-	90	photographs.
The Gallery of Duke Albrecht, Vienna	80	„	
The Gallery of the Uffizi, Florence	- 35	„	
The Gallery of the Louvre, Paris	- 33	„	
The Hotel de Ville, Lille ( <i>Wicar Collection</i> )	- - - 67	„	
The Royal Library, Windsor	- - 54	„	
The British Museum	- - 12	„	
The University Galleries, Oxford	- 188	„	
The Duke of Devonshire's Gallery, Chatsworth	- - - 12	„	

Besides these there are photographs from Raphael Drawings in the Dresden and Sienna Galleries and from several private collections, so

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\* The Arundel Society has published engravings of "The Stoning of St. Stephen" and the "Conversion of Saul" from careful drawings made from the tapestries in the Vatican.



that authentic copies of at least 600 examples of Raphael Studies in ink, chalk, silver-point, and sepia, may be examined in this Library.

At present only the photographs from the Drawings in the Louvre and the Oxford Galleries can be offered to the public.

The celebrated collection at Oxford formerly belonged to Sir Thomas Lawrence, and at his death was bought by the Messrs. Woodburn, who subsequently sold it for 7,000*l.* to the University of Oxford. The money was raised by subscription, to which Lord Eldon contributed no less than 4,100*l.*

Many of these Drawings can be traced back to the possession of Timoteo della Vite, a friend and pupil of Raphael, and his executor; or George Vasari, the artist, who wrote the well-known series of "Lives of Italian Painters;" and of the Marquis Antaldi, a lineal descendant of the Della Vite family. This collection is now in the University Galleries, where students of the Royal Academy are gratuitously admitted. This privilege was purchased by William IV., who gave for this purpose a donation of 50 guineas.

Of the well-known DRAWINGS BY HOLBEIN in the Royal Library at Windsor there are 65 photographs. These are portraits of the chief personages at the Court of Henry VIII., and in many instances were doubtless studies for oil paintings. In the National Portrait Exhibition the portraits of Sir Thomas More, and of his father, and Nicholas Poyntz were evidently painted from the drawings at Windsor.

In noticing this collection, Horace Walpole says:—"At present an invaluable treasure of the works of this master is preserved in one of our palaces. Soon after the accession of the late king (George II.) Queen Caroline found in a bureau at Kensington a noble collection of Holbein's original drawings for the portraits of some of the chief personages of the Court of Henry VIII. How they came there is quite unknown. After Holbein's death they had been sold into France, from whence they were bought and presented to Charles I. by Monsieur de Liencourt. Charles changed them with William, Earl of Pembroke, for a St. George, by Raphael, now at Paris. Lord Pembroke gave them to the Earl of Arundel, and at the dispersion of that collection they may have been bought by or for the king. There are 89 of them, a few of which are duplicates. A great part are exceedingly fine, and in one respect preferable to his finished pictures, as they are drawn in a bold and free manner; and, though they have little more than the outlines, being drawn with chalk upon paper stained of a flesh colour and scarce shaded at all, there is a strength and vivacity in them equal to the most perfect portraits. The heads

“ of Sir Thomas More, Bishop Fisher, Sir Thomas Wyat, and Broke, Lord Cobham, are masterpieces.”

In the Museum at Basle and in the Albrecht Gallery at Vienna there are many similar portraits by Hans Holbein. Photographs of these drawings may be seen in the National Art Library; among those from the Basle Museum will be found the original sketch for the celebrated painting of “ Sir Thomas More and his Family.”

The series of **PORTRAITS OF THE TUDOR FAMILY** were painted from authentic contemporary works to decorate the Prince's Chamber in the new Palace at Westminster, by Richard Burchett, Head Master of the Central Training School of the Science and Art Department. They are chiefly taken from the works of Holbein, Mabuse, Lucas de Heere, Janet, and miniatures of the period.

Fifty-one of the original Drawings made by J. M. W. TURNER, R.A., for the engravings of his “ **LIBER STUDIORUM**,” are now in the Picture Galleries of the South Kensington Museum. Of these a complete series of photographs may be had.

In his “ Life of Turner ” Mr. Walter Thornbury says :—“ There can be no doubt that the ‘ Liber Studiorum ’ was begun by Turner in rivalry of Claude’s ‘ Liber Veritatis,’ published by the Duke of Richmond after his return from Italy.

“ Turner’s ‘ Liber ’ undoubtedly utterly weighs down the book of Claude; but then we must not forget that the comparison is an unjust one. Claude’s was not a show book and never intended for publication; it is merely a volume of sketches of sold pictures, kept as remembrances. Turner’s was a book the produce of some years, elaborated with extreme care, engraved for the most part with his own hands, and watched in all its processes with the most jealous and sagacious care. It was intended to show his command of the whole compass of landscape art and the boundless and matchless richness of his stores, both of fact and invention.

“ The drawings for the ‘ Liber ’ mezzotints were of the same size as the plates, and were carefully finished in sepia. The proofs were sometimes also touched all over with the brush in sepia.”

The publication of the engravings of the “ **Liber Studiorum** ” was commenced in 1807 and discontinued at the fourteenth number in 1816. It comprised 71 plates. The subjects, embracing the whole domain of landscape art, were divided into six heads—Historical, Pastoral, Elegant Pastoral, Mountain, Marine, and Architectural.

Of **MULREADY’S PAINTINGS** there are at present only 30 Photographs. These, however, include all his most celebrated works,

such as "Choosing the Wedding Gown," "The Whistonian Controversy," "The Hayfield," "The Seven Ages," "The Wolf and the Lamb," "Giving a Bite," &c., some of which the art of photography has, most unexpectedly, reproduced with great truthfulness. This series will be added to from time to time.

The examples of ITALIAN SCULPTURE consist of Photographs of fifty choice works of the middle ages and the period of the revival of art, now in the possession of the South Kensington Museum, by Jacopo della Quercia, Lorenzo Ghiberti, Donatello, Luca and Andrea della Robbia, and several other great Italian masters.

The series of ETCHINGS OF OBJECTS OF ART in the South Kensington Museum have been executed by students in the Training Class for Etching, under the direction of Mr. Richard J. Lane, A.R.A. Fifty of these Etchings have been carefully printed by M. Delâtre of Paris and Mr. Martin of Hampstead Road, and are now ready for publication. They embrace a great variety of objects, such as Coffers, Caskets, Cups, Lamps, Croziers, Diptychs, &c. &c., all of which have been selected for their interest as works of art.

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## DRAWINGS AND PAINTINGS.

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### NATIONAL HISTORICAL PORTRAITS.

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A Series of NINE HUNDRED AND SIXTY-FOUR PORTRAITS selected from the First Special Exhibition of National Portraits at South Kensington, from the Reigns of the Plantagenet Kings to the Abdication of James II. (1152 to 1688).

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Price, ONE SHILLING AND SIXPENCE EACH.

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1. ROSAMOND CLIFFORD. *Lent by Her Majesty* (Hampton Court).
3. EDWARD III. *Lent by Her Majesty* (Hampton Court).
4. JOHN OF GAUNT, Duke of Lancaster. Painted by Luca Cornelli. *Lent by the Duke of Beaufort.*
5. WILLIAM OF WYKEHAM, Bishop of Winchester. *Lent by Mr. Baldwin J. P. Bastard.*
6. JOHN WYCLIFFE. *Lent by the Earl of Denbigh.*
7. RICHARD II. *Lent by the Dean and Chapter of Westminster.*
8. GEOFFREY CHAUCER. *Lent by the Bodleian Library, Oxford.*
9. GEOFFREY CHAUCER. *Lent by Mr. J. P. Seddon.*
10. HENRY IV. *Lent by Her Majesty* (Windsor Castle).
11. THOMAS ARUNDEL, or FITZALAN, Archbishop of Canterbury. *Lent by Lord De L'Isle and Dudley.*
12. JAMES, EARL OF DOUGLAS. *Lent by the Marquis of Queensbury.*
13. HENRY IV. *Lent by the Earl of Essex.*
14. HENRY V. *Lent by Eton College.*
15. HENRY VI. *Lent by Eton College.*
16. MARRIAGE OF HENRY VI. WITH MARGARET OF ANJOU. *Lent by the Duke of Sutherland, K.G.*

17. EDWARD GRIMSTON. Painted by Petrus Christus. *Lent by the Earl of Verulam.*
18. SIR JOHN DONNE and LADY DONNE. Painted by Van Eyck or Hans Memling. *Lent by the Duke of Devonshire, K.G.*
19. JOHN TALBOT, first Earl of Shrewsbury. *Lent by the Marquis of Northampton.*
20. MARGARET BEAUCHAMP, Countess of Shrewsbury. *Lent by the Marquis of Northampton.*
21. SIR JOHN FORTESCUE, Kt. Ascribed to Hans Memling. *Lent by the Earl Fortescue.*
23. RICHARD NEVILL, Earl of Warwick, K.G. *Lent by the Marquis of Hastings.*
24. EDWARD IV. *Lent by Her Majesty (Windsor).*
25. GEORGE PLANTAGENET, Duke of Clarence, K.G. *Lent by the Marquis of Hastings.*
26. ISABEL NEVILL, Duchess of Clarence. *Lent by the Marquis of Hastings.*
27. HUMPHREY PLANTAGENET, Duke of Gloucester, and JOHN KEMPE, Archbishop of Canterbury. *Lent by the Duke of Sutherland, K.G.*
28. MARGARET PLANTAGENET, Countess of Salisbury. *Lent by the Marquis of Hastings.*
29. QUEEN ELIZABETH WOODVILLE. *Lent by Her Majesty (Hampton Court).*
30. QUEEN ELIZABETH WOODVILLE. *Lent by Her Majesty (Windsor Castle).*
31. QUEEN ELIZABETH WOODVILLE. *Lent by Queen's College, Cambridge.*
32. MARGARET PLANTAGENET, Duchess of Burgundy. *Lent by the Society of Antiquaries.*
33. JANE SHORE. *Lent by Her Majesty (Hampton Court).*
34. JANE SHORE. *Lent by Eton College.*
35. JANE SHORE. *Lent by King's College, Cambridge.*
36. SIR THOMAS LYTTTELTON, K.B. Painted by Arthur Pond. *Lent by Lord Lyttelton.*
37. SIR HENRY WENTWORTH, K.B. *Lent by Lord De L'Isle and Dudley.*
38. RICHARD III. *Lent by Earl of Derby, K.G.*
39. HENRY CHICHELEY, Archbishop of Canterbury. *Lent by Viscount Strangford.*
40. HUGH OLDHAM, Bishop of Exeter. *Lent by Corpus Christi College, Oxford.*
41. SIR ROBERT CHESTER, Kt. (1510-1574). *Lent by Mr. Harry Chester.*

42. THOMAS STANLEY, first Earl of Derby. *Lent by the Earl of Derby, K.G.*
43. QUEEN ELIZABETH OF YORK (1466-1502). *Lent by Mr. Charles Winn.*
44. EDWARD STAFFORD, third Duke of Buckingham, K.G. *Lent by the Marquis of Bath.*
45. JOHN HOWARD, Duke of Norfolk, K.G. *Lent by Her Majesty (Windsor Castle).*
46. RICHARD FOX, Bishop of Winchester. Painted by Johannes Corvus. *Lent by Corpus Christi College, Oxford.*
47. MARGARET BEAUFORT, Countess of Richmond and Derby. *Lent by St. John's College, Cambridge.*
48. MARGARET BEAUFORT, Countess of Richmond and Derby. *Lent by the Earl of Derby, K.G.*
49. ARTHUR, Prince of Wales (1486-1502). *Lent by Her Majesty (Windsor Castle).*
50. RICHARD FOX, Bishop of Winchester. *Lent by Mr. Reginald Cholmondeley.*
51. QUEEN ELIZABETH OF YORK. *Lent by Christ Church, Oxford.*
52. HENRY VII. Painted by Jan de Mabuse. *Lent by Hon. Mrs. Greville Howard.*
53. MARGARET TUDOR, Queen of Scotland. *Lent by Her Majesty (Hampton Court).*
54. HENRY VII. and FERDINAND OF ARRAGON. Painted by Hans Holbein. *Lent by Mr. Henry Musgrave.*
55. HENRY VII. *Lent by Her Majesty (Windsor Castle).*
56. HENRY VII. *Lent by Christ Church, Oxford.*
57. QUEEN ELIZABETH OF YORK. Ascribed to Jan de Mabuse. *Lent by Mr. B. J. P. Bastard.*
58. THREE CHILDREN OF HENRY VII. Painted by Jan de Mabuse. *Lent by Her Majesty (Hampton Court).*
59. HENRY VII. *Lent by Mr. Charles Winn.*
61. JAMES IV. OF SCOTLAND. Painted by D. Mytens. *Lent by Sir William Stirling Maxwell, Bart., M.P.*
62. HENRY VII. *Lent by Christ Church, Oxford.*
63. JAMES IV. OF SCOTLAND. Painted by Hans Holbein. *Lent by the Marquis of Lothian.*
64. JOHN ALCOCK, Bishop of Ely. *Lent by Jesus College, Cambridge.*
65. SIR CHARLES SOMERSET, first Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*
66. MARY HUNGERFORD, Baroness Hungerford, and afterwards Hastings. *Lent by the Marquis of Hastings.*



67. GEORGE HASTINGS, third Baron and first Earl of Huntingdon.  
Painted by François Clouet (Janet). *Lent by Mr. Reginald Cholmondeley.*
68. SIR THOMAS WYAT, Kt., the elder. *Lent by the Bodleian Library, Oxford.*
69. GEORGE LORD STRANGE. *Lent by the Earl of Derby, K.G.*
70. THOMAS, second EARL OF DERBY, Kt. *Lent by the Earl of Derby, K.G.*
71. EDWARD STAFFORD, third Duke of Buckingham, K.G.  
Painted by Hans Holbein. *Lent by the Marquis of Hastings.*
72. NICHOLAS KRATZER. Painted by Hans Holbein. *Lent by Viscount Galway, M.P.*
73. HANS HOLBEIN. Painted by Hans Holbein. *Lent by Her Majesty (Hampton Court).*
74. QUEEN KATHARINE OF ARRAGON. Painted by Hans Holbein. *Lent by Mr. Walter Mosely.*
75. HENRY VIII. Painted by Hans Holbein. *Lent by the Duke of Manchester.*
76. CHARLES BRANDON, Duke of Suffolk, K.G., and his Wife the PRINCESS MARY TUDOR. Painted by Hans Holbein.  
*Lent by Mrs. Branfill.*
77. HENRY VIII. *Lent by Her Majesty (Windsor Castle).*
78. QUEEN KATHARINE OF ARRAGON. Painted by Hans Holbein. *Lent by Countess Delawarr.*
79. QUEEN KATHARINE OF ARRAGON. *Lent by the National Portrait Gallery.*
80. CHARLES BRANDON, Duke of Suffolk, and his Wife the PRINCESS MARY TUDOR. Painted by Jan de Mabuse.  
*Lent by the Earl of Yarborough.*
81. SIR WILLIAM CAVENDISH, Kt. *Lent by the Duke of Devonshire, K.G.*
82. ARCHIBALD DOUGLAS, Earl of Angus. Painted by François Clouet (Janet). *Lent by Her Majesty (Windsor Castle).*
83. QUEEN MARY OF GUISE (1515-1560). *Lent by Her Majesty (Windsor Castle).*
84. HENRY VIII. Painted by Hans Holbein. *Lent by Lady Sophia Des Vaux.*
85. HENRY SOMERSET, second Earl of Worcester. *Lent by the Duke of Beaufort.*
86. WILLIAM WARHAM, Archbishop of Canterbury (1456-1532).  
Painted by Hans Holbein. *Lent by the Archbishop of Canterbury.*
87. MARGARET DOUGLAS, Countess of Lennox. *Lent by H. W. Diamond, M.D.*

88. JOHN FISHER, Bishop of Rochester. Painted by Hans Holbein. *Lent by Major J. H. Brooks.*
90. MARGARET TUDOR, Queen of Scotland. Painted by Hans Holbein. *Lent by the Marquis of Lothian.*
91. SIR THOMAS WYAT, Kt. (the elder). *Lent by the Marquis of Hastings.*
92. JOHN FISHER, Bishop of Rochester. Painted by Hans Holbein. *Lent by St. John's College, Cambridge.*
93. THOMAS CRANMER, Archbishop of Canterbury. Painted by Hans Holbein. *Lent by Jesus College, Cambridge.*
94. PETER MARTYR (1500-1562). *Lent by Christ Church, Oxford.*
95. HENRY HOWARD, Earl of Surrey. Painted by Hans Holbein. *Lent by the Bodleian Library, Oxford.*
96. THOMAS LINACRE, M.D. Painted by Hans Holbein or Qu. Matsys. *Lent by Her Majesty (Windsor Castle).*
97. QUEEN ANNE BOLEYN. *Lent by Hon. Mrs. Greville Howard.*
98. SIR THOMAS WYAT, Kt. (the elder). *Lent by Mr. John Bruce.*
99. HENRY VIII. *Lent by the Earl of Warwick.*
100. SIR ANTHONY FITZHERBERT, Kt., afterwards Lord Fitzherbert. *Lent by Sir William Fitzherbert, Bart.*
101. SIR THOMAS BOLEYN, Earl of Wiltshire and Ormonde, K.G. Painted by Hans Holbein. *Lent by Mr. W. B. Stopford.*
102. HENRY HOWARD, Earl of Surrey. *Lent by Her Majesty (Hampton Court).*
103. QUEEN ANNE BOLEYN. *Lent by the Earl of Warwick.*
104. CHRISTINA OF DENMARK, Duchess of Milan. Painted by Hans Holbein. *Lent by Her Majesty (Windsor Castle).*
105. MARY BOLEYN. *Lent by the Earl of Warwick.*
106. JAMES V. OF SCOTLAND and his second Queen MARY OF GUISE. *Lent by the Duke of Devonshire, K.G.*
107. QUEEN ANNE BOLEYN. Painted by Hans Holbein. *Lent by Sir Montague J. Cholmeley, Bart., M.P.*
108. SIR RICHARD SOUTHWELL, Kt. Painted by Hans Holbein. *Lent by Mr. H. E. Chetwynd Stapylton.*
109. HENRY VIII. Painted by Hans Holbein. *Lent by Her Majesty (Windsor Castle).*
110. SIR WILLIAM BUTTS, Kt. Painted by Hans Holbein. *Lent by Mr. W. H. Pole Carew.*
111. SIR NICHOLAS (called "WILLIAM") POYNTZ. *Lent by the Marquis of Ormonde.*
112. SIR RICHARD SOUTHWELL. Painted by Micheli, after Holbein. *Lent by Mr. Ralph N. Wornum.*

113. THOMAS CROMWELL, Earl of Essex, K.G. Painted by Hans Holbein. *Lent by the Duke of Manchester.*
114. QUEEN ANNE BOLEYN. Painted by Hans Holbein. *Lent by the Earl of Denbigh.*
115. LADY BUTTS. Painted by Hans Holbein. *Lent by Mr. W. H. Pole Carew.*
116. ANNE ASKEW, or ASCOUGH. *Lent by Mr. Reginald Cholmondeley.*
117. CHIEF JUSTICE SIR EDWARD MONTAGU, Kt. *Lent by Mr. Andrew Montagu.*
118. HENRY VIII. *Lent by Viscount Galway, M.P.*
119. QUEEN JANE SEYMOUR. *Lent by the Duke of Northumberland.*
120. MARY TUDOR, Queen of France, afterwards Duchess of Suffolk. *Lent by the Earl Brownlow.*
121. HENRY HOWARD, Earl of Surrey (1518-1547). Painted by Hans Holbein. *Lent by the Countess Delawarr.*
122. JOANNA FITZALAN, Lady Abergavenny. Painted by Hans Holbein. *Lent by Mr. John Webb.*
123. CHARLES BRANDON, Duke of Suffolk, K.G. *Lent by the Earl Brownlow.*
124. HENRY VIII. Painted by Hans Holbein. *Lent by Her Majesty (Hampton Court).*
125. QUEEN JANE SEYMOUR. *Lent by Countess Delawarr.*
126. THOMAS CROMWELL, Earl of Essex, K.G. Painted by Hans Holbein. *Lent by the Countess of Caledon.*
127. SIR RICHARD BROKE, Kt. Painted by Sir Antonio More. *Lent by Admiral Sir G. Broke Middleton, Bart.*
128. SIR WILLIAM PETRE, Kt. *Lent by Rev. C. P. Peters.*
129. SIR HENRY GUILDFORD, Kt. Painted by Hans Holbein. *Lent by Mr. John Webb.*
130. CARDINAL WOLSEY (1471-1530). *Lent by the Royal College of Physicians.*
131. QUEEN KATHARINE PAR (1512?-1548). Painted by Hans Holbein. *Lent by Mr. Richard Booth.*
132. QUEEN ANNE OF CLEVES. Painted by Hans Holbein. *Lent by Mr Charles Morrison.*
133. SIR HENRY WYAT, Kt. *Lent by the Earl of Romney.*
134. HENRY VIII. Painted by Hans Holbein. *Lent by the Duke of Devonshire, K.G.*
135. HENRY VIII. AND QUEEN JANE SEYMOUR. Painted by Van Remée, after Holbein. *Lent by Her Majesty (Hampton Court).*



136. THOMAS RADCLYFFE, Earl of Sussex, K.G. Painted by Sir Antonio More. *Lent by Mr. Martin H. Colnaghi.*
137. FRANCES SIDNEY, Countess of Sussex. *Lent by Sidney-Sussex College, Cambridge.*
138. WILL SOMERS. Painted by Hans Holbein. *Lent by Her Majesty (Hampton Court).*
139. THOMAS RADCLYFFE, Earl of Sussex, K.G. Painted by F. Zuccherro. *Lent by Sir Brook W. Bridges, Bart., M.P.*
140. THOMAS LORD AUDLEY, K.G. *Lent by Magdalen College, Cambridge.*
141. SIR WILLIAM SIDNEY, Kt. Painted by Hans Holbein. *Lent by Lord De L'Isle and Dudley.*
142. THOMAS CRANMER, Archbishop of Canterbury. Painted by Hans Holbein. *Lent by Captain H. Byng.*
143. ERASMUS (1467-1536). Painted by G. Penz. *Lent by Her Majesty (Windsor Castle).*
144. HENRY VIII. Painted by Hans Holbein. *Lent by Mr. H. Danby Seymour, M.P.*
145. JAMES V. OF SCOTLAND. *Lent by the Duke of Devonshire, K.G.*
146. HENRY VIII. *Lent by the Royal College of Physicians.*
147. NICHOLAS WOOTTON, LL.D., Dean of Canterbury. *Lent by the Dean of Canterbury.*
148. THOMAS CARDINAL WOLSEY (1471-1530). *Lent by Christ Church, Oxford.*
149. SIR HENRY GUILDFORD, K.G. (1478- ). Painted by Hans Holbein. *Lent by Her Majesty (Windsor Castle).*
150. SIR JOHN MORE and SIR THOMAS MORE. Painted by Hans Holbein. *Lent by Sir Henry R. Vane, Bart.*
151. SIR THOMAS POPE. Painted by Hans Holbein. *Lent by the Countess of Caledon.*
152. HENRY VIII., PRINCESS MARY, and WILL SOMERS. *Lent by the Earl Spencer, K.G.*
153. EDWARD STANLEY, third Earl of Derby, K.G. Painted by Hans Holbein. *Lent by the Earl of Derby, K.G.*
154. SIR JOHN CHEKE, Kt. (1514-1557). Painted by Hans Holbein. *Lent by the Duke of Manchester.*
155. LADY HELEN LESLIE. Painted by Sir Antonio More. *Lent by the Marquis of Lothian.*
156. HENRY VIII. *Lent by Christ Church, Oxford.*
157. SIR THOMAS MORE (1480-1535). Painted by Hans Holbein. *Lent by Mr. Henry Huth.*
158. LADY DOROTHY DEVEREUX ( -1566). *Lent by Mr. Reginald Cholmondeley.*

160. MARK KER, Abbot of Newbattle. Painted by Sir Antonio More. *Lent by the Marquis of Lothian.*
161. SIR JOHN THYNNE, Kt. Painted by Hans Holbein. *Lent by the Marquis of Bath.*
165. THOMAS HOWARD, third Duke of Norfolk. Painted by Hans Holbein. *Lent by Her Majesty (Windsor Castle).*
166. PHILIPPE DE VILLIERS DE LISLE-ADAM. *Lent by the Earl of Clarendon, K.G.*
167. HENRY VIII. *Lent by Mr. Andrew Fountaine.*
168. EDWARD SEYMOUR, Duke of Somerset, K.G., "The Protector." *Lent by Mr. H. Danby Seymour, M.P.*
169. THOMAS, first LORD WENTWORTH. *Lent by Mr. F. Vernon Wentworth.*
170. HENRY VIII. AND HIS FAMILY. Painted by Hans Holbein. *Lent by Her Majesty (Hampton Court).*
171. SIR EDWARD MONTAGU, Kt. *Lent by the Duke of Manchester.*
172. EDWARD VI. Painted by Hans Holbein. *Lent by Her Majesty (Windsor Castle).*
173. SIR THOMAS SMITH, Kt., LL.D. Painted by P. Fischel after Hans Holbein. *Lent by Eton College.*
174. EDWARD SEYMOUR, Duke of Somerset, K.G., "The Protector." *Lent by Mr. Reginald Cholmondeley.*
175. EDWARD VI. Painted by Hans Holbein. *Lent by the Earl of Hardwicke.*
176. EDWARD VI. Painted by Hans Holbein. *Lent by the Earl of Yarborough.*
177. EDWARD VI. Painted by Hans Holbein. *Lent by Christ's Hospital.*
178. THOMAS, second LORD WENTWORTH. *Lent by Mr. F. Vernon Wentworth.*
179. EDWARD VI. Painted by Hans Holbein. *Lent by Christ's Hospital.*
180. EDWARD VI. Painted by Hans Holbein. *Lent by the Duke of Manchester.*
181. THOMAS, LORD SEYMOUR OF SUDELEY, K.G. Painted by Hans Holbein. *Lent by the Marquis of Bath.*
182. SIR THOMAS WYAT, Kt. (the younger). *Lent by the Earl of Romney.*
183. LADY JANE GREY (1537-1554). Painted by Lucas de Heere. *Lent by the Earl Spencer, K.G.*
184. LADY JANE GREY. Painted by Mark Garrard. *Lent by Colonel Tempest.*

185. REGINALD, CARDINAL POLE (1500–1558). *Lent by the Archbishop of Canterbury.*
186. SIR ANTONIO MORE (1519–1575). Painted by Sir Antonio More. *Lent by the Earl Spencer, K.G.*
187. EDWARD VI. (1537–1553). *Lent by King's College, Cambridge.*
188. HENRY DE LA POLE, Lord Montacute. *Lent by Mr. Reginald Cholmondeley.*
189. HENRY GREY, third Marquis of Dorset and Duke of Suffolk. Painted by Mark Garrard. *Lent by the Marquis of Salisbury, K.G.*
190. LADY JANE GREY (1537–1554). *Lent by the Bodleian Library, Oxford.*
191. LORD GUILDFORD DUDLEY. *Lent by Colonel and Baroness North.*
193. LADY JANE GREY (1537–1554). *Lent by Lord Houghton.*
194. SIR EDWARD GRIMSTON, Kt. *Lent by the Earl of Verulam.*
195. REGINALD, CARDINAL POLE (1500–1558). Painted by Titian. *Lent by Lord Arundell of Wardour.*
196. QUEEN MARY (1515–1558). Painted by Sir Antonio More. *Lent by Mr. Charles Winn.*
197. HENRY FITZALAN, Earl of Arundel, K.G. *Lent by the Marquis of Bath.*
198. LADY ELEANOR BRANDON. Painted by Lucas de Heere. *Lent by Mr. F. Vernon Wentworth.*
199. QUEEN MARY (1515–1558). *Lent by Her Majesty (Windsor Castle).*
200. PHILIP II. OF SPAIN. Painted by Sanchez Coello. *Lent by Sir William Stirling Maxwell, Bart., M.P.*
201. STEPHEN GARDINER, Bishop of Winchester. *Lent by Trinity Hall, Cambridge.*
202. STEPHEN GARDINER, Bishop of Winchester. Painted by Hans Holbein. *Lent by Lord Taunton.*
203. WILLIAM POWLETT, first Marquis of Winchester. Painted by F. Zuchero. *Lent by Mr. John Webb.*
204. HUGH LATIMER, Bishop of Worcester. *Lent by the Dean of Canterbury.*
206. REGINALD, CARDINAL POLE. Painted by Pierino del Vaga. *Lent by Earl Spencer, K.G.*
207. WILLIAM POWLETT, first Marquis of Winchester, K.G. *Lent by the Society of Antiquaries.*
209. PHILIP II. OF SPAIN. Painted by Sir Antonio More. *Lent by Her Majesty (Hampton Court).*



210. SIR EDWARD GRIMSTON, Kt. *Lent by the Earl of Verulam.*
211. EDWARD, first LORD NORTH. *Lent by Colonel and Barones North.*
212. QUEEN MARY (1516-1558). Painted by Lucas de Heere. *Lent by Mr. W. B. Stopford.*
213. ALICE JUDGE, wife of Thomas Smythe. *Lent by Viscount Strangford.*
214. SIR THOMAS WILSON, Kt. *Lent by Sir T. M. Wilson, Bart.*
215. WILLIAM WHITAKER, D.D. (1547-1595). *Lent by St. John's College, Cambridge.*
216. SIR WALTER HUNGERFORD. *Lent by Sir Hungerford Pollen, Bart.*
217. QUEEN ELIZABETH (1533-1603). Painted by F. Zuchero. *Lent by Her Majesty (Hampton Court).*
218. SIR GAWEN CAREW, Kt. Painted by N. Hilliard. *Lent by Mr. W. H. Pole Carew.*
219. QUEEN ELIZABETH (1533-1603). Painted by Lucas de Heere. *Lent by Her Majesty (Hampton Court).*
220. FRANÇOIS, DUC D'ALENÇON, D'ANJOU, &c. Painted by François Clouet (Janet). *Lent by Mr. John Bruce.*
221. THOMAS SMYTHE (1522-1591). *Lent by Viscount Strangford.*
224. HENRY FITZALAN, Earl of Arundel, K.G. *Lent by the Duke of Devonshire, K.G.*
225. WILLIAM SOMERSET, third Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*
226. QUEEN ELIZABETH. Painted by Nicholas Hilliard. *Lent by Sir John Salusbury Trelawny, Bart.*
227. JOHN WHITGIFT, Archbishop of Canterbury (1530-1604). *Lent by St. Peter's College, Cambridge.*
228. JOHN BULL, Mus. Doc. *Lent by the University of Oxford.*
229. QUEEN ELIZABETH. Painted by F. Zucchero. *Lent by the Duke of Devonshire, K.G.*
230. SIR HENRY UMPTON or UNTON. Painted by Mark Garrard. *Lent by Mr. Henry Nugent Bankes.*
231. SIR EDWARD SOMERSET, fourth Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*
232. SIR JONATHAN TRELAUNY, Kt. Painted by F. Zucchero. *Lent by Sir John Salusbury Trelawny, Bart.*
233. EDMUND GRINDAL, D.D., Archbishop of Canterbury. *Lent by the Dean of Canterbury.*

234. SIR WILLIAM PADDY. *Lent by St. John's College, Oxford.*
235. LADY HUNSDON. Painted by F. Zuccherò. *Lent by Mr. W. B. Stopford.*
236. MARGARET DOUGLAS, Countess of Lennox. Painted by Hans Holbein. *Lent by Her Majesty (Hampton Court).*
237. SIR ROBERT CAREY, afterwards Earl of Monmouth. Painted by Mark Garrard. *Lent by Mr. D. Laing.*
238. HENRY CAREY, Lord Hunsdon, K.G. Painted by F. Zuccherò. *Lent by Mr. W. B. Stopford.*
239. SIR CHRISTOPHER HATTON, K.G. (1539-1591). *Lent by the Earl of Winchilsea and Nottingham.*
240. ELIZABETH, LADY WENTWORTH. Painted by Lucas de Heere. *Lent by the Marquis of Salisbury, K.G.*
241. ROBERT DUDLEY, Earl of Leicester, K.G., and PAGE. Painted by F. Zuccherò. *Lent by the Marquis of Bath.*
243. SIR PHILIP SANDYS, Kt. *Lent by Mr. Charles Winn.*
244. SIR WALTER MILDMAI, Kt. *Lent by Sir Henry B. P. St. John Mildmay, Bart.*
245. WILLIAM CECIL, Lord Burghley, K.G. *Lent by the Bodleian Library, Oxford.*
246. THOMAS CECIL, Earl of Exeter, with his half-brother, ROBERT, EARL OF SALISBURY. Painted by F. Zuccherò. *Lent by the Marquis of Salisbury, K.G.*
247. QUEEN ELIZABETH (1533-1603). Painted by Hans Holbein. *Lent by Her Majesty (St. James's Palace).*
248. JANE HECKINGTON, Mrs. Cecil. *Lent by the Marquis of Salisbury, K.G.*
250. SIR WALTER RALEIGH, Kt. (1552-1618). *Lent by the Marquis of Bath.*
251. ROBERT DUDLEY, Earl of Leicester, K.G. Painted by Mark Garrard. *Lent by the Marquis of Salisbury, K.G.*
252. QUEEN ELIZABETH (1533-1603). *Lent by the Earl of Hardwicke.*
253. ROBERT DEVEREUX, second Earl of Essex, K.G. *Lent by the Earl of Derby, K.G.*
254. MILDRED COKE, Lady Burleigh. Painted by F. Zuccherò. *Lent by the Marquis of Salisbury, K.G.*
255. THOMAS SACKVILLE, Earl of Dorset. Painted by Mark Garrard. *Lent by the Countess of Delawarr.*
256. QUEEN ELIZABETH CARRIED IN STATE TO HUNSDON HOUSE, 18th September 1571. Painted by Mark Garrard. *Lent by Mr. G. Digby Wingfield Digby.*

257. QUEEN ELIZABETH. *Lent by the Earl of Warwick.*
258. SIR FRANCIS WALSINGHAM, K.G. (1536-1580). *Lent by Her Majesty (Hampton Court).*
259. ROBERT CECIL, Earl of Salisbury, K.G. (1560-1612). Painted by F. Zuccherò. *Lent by the Marquis of Salisbury, K.G.*
260. SIR GEORGE CAREW, Kt. *Lent by Her Majesty (Hampton Court).*
261. ROBERT DUDLEY, Earl of Leicester, K.G. *Lent by Corpus Christi College, Cambridge.*
262. ROBERT DUDLEY, Earl of Leicester, K.G. *Lent by the University Library, Cambridge.*
263. WALTER DEVEREUX, first Earl of Essex. Painted by S. Antonio More. *Lent by the Earl of Yarborough.*
264. JOHN GLANVILLE. *Lent by Lincoln's Inn.*
265. GEORGE BUCHANAN (1506-1582). *Lent by the University of Edinburgh.*
266. GEORGE BUCHANAN. Painted by F. Pourbus. *Lent by the Royal Society.*
267. QUEEN ELIZABETH (1533-1603). Painted by F. Zuccherò. *Lent by the Marquis of Salisbury, K.G.*
268. THOMAS HOWARD, fourth Duke of Norfolk. Painted by F. Zuccherò. *Lent by the Earl of Carlisle.*
269. MATTHEW PARKER, Archbishop of Canterbury (1504-1575). *Lent by Corpus Christi College, Cambridge.*
270. JOHN FOXE (1517-1587). *Lent by Corpus Christi College, Cambridge.*
271. QUEEN ELIZABETH (as Princess). Painted by Sir Antonio More. *Lent by Mr. Andrew Fountaine.*
272. HUBERT LANGUET (1518-1581). *Lent by Lord de L'Isle and Dudley.*
273. SIR THOMAS GRESHAM (1519-1579). *Lent by the Mercers' Company.*
274. SIR PHILIP SIDNEY (1554-1586). *Lent by the Earl of Warwick.*
275. SIR PHILIP SIDNEY (1554-1586). Painted by F. Zuccherò. *Lent by the Marquis of Lothian.*
276. LADY MARY DUDLEY, wife of Sir Henry Sidney. *Lent by Lord De L'Isle and Dudley.*
277. SIR RICHARD CLOUGH, Kt. *Lent by the Rev. J. Williams Ellis.*
278. COUNTESS OF DERBY. Painted by Lucas de Heere. *Lent by Her Majesty (Hampton Court).*
279. SIR THOMAS GRESHAM (1519-1579). Painted by Sir Antonio More. *Lent by Mr. G. W. G. Leveson Gower, M.P.*



280. SIR NICHOLAS THROCKMORTON, Kt. (1513-1570). *Lent by Sir William Throckmorton, Bart.*
281. RICHARD COX, Bishop of Ely (1499-1581). *Lent by Trinity Hall, Cambridge.*
282. FRANCES WALSINGHAM, as Lady Sidney. *Lent by Lord De L'Isle and Dudley.*
283. SIR JAMES DUNDAS, of Arniston. *Lent by Mr. Robert Dundas, of Arniston.*
284. MARY SIDNEY, Countess of Pembroke. *Lent by Lord De L'Isle and Dudley.*
285. CHIEF JUSTICE SIR JOHN POPHAM, Kt. (1531-1606). *Lent by the Duke of Manchester.*
287. HENRY STANLEY, fourth Earl of Derby. *Lent by the Earl of Derby, K.G.*
288. ALICE SPENCER, Countess of Derby. *Lent by the Earl of Derby, K.G.*
289. FERDINANDO STANLEY, fifth Earl of Derby, K.G. *Lent by the Earl of Derby, K.G.*
290. SIR ANTHONY SHIRLEY. *Lent by Sir Thomas Western, Bart., M.P.*
291. SIR JONATHAN TRELAWNY, Kt. (1569-1604). Painted by Mark Garrard. *Lent by Sir John Salisbury Trelawny, Bart.*
292. SIR CHRISTOPHER WRAY, Kt. (1524-1592). *Lent by Mr. W. T. Snosswell.*
293. HENRY HOWARD, Earl of Northampton, K.G. *Lent by Mr. J. G. Nichols.*
294. ROBERT CECIL, first Earl of Salisbury, K.G. *Lent by the Earl of Derby, K.G.*
295. HENRY HASTINGS, third Earl of Huntingdon, K.G. *Lent by the Marquis of Hastings.*
296. ROBERT DEVEREUX, second Earl of Essex, K.G. Painted by Isaac Oliver. *Lent by Earl Spencer, K.G.*
297. SIR THOMAS CHALONER, Kt. (1515-1565). Painted by Sir Antonio More. *Lent by Mrs. M. G. Edgar.*
298. AMY GAINES, Lady Popham. *Lent by Mr. F. L. Popham.*
299. FULKE GREVILLE, first Lord Brooke. Painted by Patoun. *Lent by the Earl of Warwick.*
300. SIR PHILIP SIDNEY, Kt. Painted by Sir Antonio More. *Lent by Mr. F. Vernon Wentworth.*
301. SIR PHILIP SIDNEY AND HIS BROTHER, afterwards Earl of Leicester. *Lent by Lord De L'Isle and Dudley.*
302. AMBROSE DUDLEY, Earl of Warwick. Painted by Hans Holbein. *Lent by the Marquis of Salisbury, K.G.*



## National Portraits.

301. SIR HENRY WALLOP, Kt. Painted by Nicholas Hilliard.  
*Lent by the Earl of Portsmouth.*
302. SIR HENRY SIDNEY, Kt. *Lent by Lord De L'Isle and Dudley.*
303. MARY STUART, Queen of Scots (1542-1587). Painted by Nicholas Hilliard. *Lent by the Marquis of Salisbury, K.G.*
305. GENERAL HARRY VAUGHAN. *Lent by Lady Frances Harcourt.*
307. QUEEN ELIZABETH (1533-1603). *Lent by the Head Master of Westminster.*
308. WILLIAM WICKHAM, Bishop of Winchester. Painted by Mark Garrard. *Lent by Mr. William Wickham.*
309. MARY STUART, Queen of Scots. *Lent by Earl Cathcart.*
310. MARY STUART, Queen of Scots. *Lent by Mr. F. Vernon Wentworth.*
311. MARY STUART, Queen of Scots. Painted by François Clouet (Janet). *Lent by the Earl of Leven and Melville.*
312. MARY STUART, Queen of Scots (1542-1587). *Lent by Jesus College, Cambridge.*
313. RICHARD CAREW. *Lent by Mr. W. H. Pole Carew.*
314. MARY STUART, Queen of Scots. *Lent by Mr. Stewart Mackenzie of Seaforth.*
315. ELIZABETH HARDWICK, Countess of Shrewsbury. *Lent by the National Portrait Gallery.*
316. MARY STUART, Queen of Scots. *Lent by Captain G. H. W. Carew.*
317. DAVID RIZZIO. *Lent by Mr. Stewart Mackenzie of Seaforth.*
318. MARY STUART, Queen of Scots (1542-1587). *Lent by the Bodleian Library, Oxford.*
319. MARY STUART, Queen of Scots. Painted by F. Zuccherro. *Lent by the Scottish Corporation.*
320. MARY STUART, Queen of Scots. Painted by Luca Cornelli. *Lent by Lord Taunton.*
321. MARY STUART, Queen of Scots. Painted by François Clouet (Janet). *Lent by Her Majesty (Hampton Court).*
322. HENRY STUART, Earl of Darnley, and his Brother, CHARLES STUART. Painted by L. de Heere. *Lent by Her Majesty (Hampton Court).*
323. HENRY STUART, Earl of Darnley (1546-1567). *Lent by Mr. Stewart Mackenzie of Seaforth.*
324. MARY STUART, Queen of Scots. *Lent by Mrs. Michie Forbes.*
325. QUEEN ELIZABETH (1533-1603). Painted by Mark Garrard. *Lent by Mr. David Laing.*



326. HENRY STUART, Earl of Darnley (1546-1567). *Lent by the Earl of Home.*
327. MARY ANNE WALTHAM. Painted by François Clouet (Janet). *Lent by the Earl Spencer, K.G.*
329. JOHN KNOX (1505-1572). *Lent by Lord Torphichen.*
330. WILLIAM SHAKSPEARE (1564-1616). *Lent by Mr. J. Heywood Hawkins.*
331. MARY BEATOUN. Painted by Sir Antonio More. *Lent by the Earl of Suffolk.*
332. BEN JONSON (1573-1637). Painted by Jacob Jordaens. *Lent by Sir John Lawson, Bt.*
335. WILLIAM SHAKSPEARE (1565-1616). Painted by Taylor or Burbage. *Lent by the National Portrait Gallery.*
336. EDMUND SPENSER (1553-1599). *Lent by the Earl of Kinnoull.*
338. MICHAEL DRAYTON (1563-1631). *Lent by Dulwich College.*
341. WILLIAM SHAKSPEARE. *Lent by Mr. H. Danby Seymour, M.P.*
342. WILLIAM SHAKSPEARE. *Lent by Her Majesty (Hampton Court).*
343. MARGARET RUSSELL, Countess of Cumberland. *Lent by the Bodleian Library.*
344. ELIZABETH VERNON, Countess of Southampton. Painted by Cornelius Jansen. *Lent by Mr. G. Digby Wingfield Digby.*
345. SIR WALTER RALEIGH, Kt. (1552-1618). *Lent by the Earl of Hardwicke.*
346. SIR FRANCIS DRAKE (1541?-1595). *Lent by Lord Houghton.*
347. RICHARD HOWLAND, Bishop of Peterborough. *Lent by the Bishop of Peterborough.*
348. QUEEN ELIZABETH (1533-1603). *Lent by Lord Methuen.*
349. QUEEN ELIZABETH. *Lent by Viscount Strangford.*
350. QUEEN ELIZABETH. *Lent by Christ Church, Oxford.*
351. SIR MARTIN FROBISHER, Kt. ( -1594). *Lent by the Governors of Dulwich College.*
352. THOMAS SUTTON (1530-1611). *Lent by Sir Thomas Bateson, Bart. M.P.*
353. SIR RICHARD GRANVILLE, Kt. ( -1561). *Lent by the Rev. Lord John Thynne.*
354. SIR WILLIAM PELHAM, Kt. ( -1587). Painted by F. Zuccherro. *Lent by the Earl of Yarborough.*
355. ROBERT DEVEREUX, second Earl of Essex. *Lent by the Earl of Verulam.*

356. QUEEN ELIZABETH (1533-1603). *Lent by Mr. Reginald Cholmondeley.*
357. CHARLES, second LORD HOWARD of Effingham, Earl of Nottingham, K.G. *Lent by the Lords of the Admiralty.*
360. CHARLES CHUTE. *Lent by Mr. W. Wiggett Chute.*
361. SIR FRANCIS DRAKE, Kt. (1541 ?-1595). *Lent by the Corporation of Plymouth.*
362. QUEEN ELIZABETH (1533-1603). *Lent by the Earl of Verulam.*
363. QUEEN ELIZABETH. *Lent by the University Library, Cambridge.*
364. SIR WILLIAM HARRIS, Kt. Painted by Gerard Lucas Horebout. *Lent by Rev. J. M. St. Clere Raymond.*
365. THOMAS SACKVILLE, Earl of Dorset. *Lent by the Bodleian Library, Oxford.*
366. HENRY WRIOTHESLEY, third Earl of Southampton. *Lent by Mr. G. D. Wingfield Digby.*
367. PORTRAIT OF A K.G. (Name unknown). *Lent by Mr. F. Leyborne Popham.*
368. SIR HENRY PALMER, Kt. Painted by Mark Garrard. *Lent by Mr. David Laing.*
369. EDWIN SANDYS, Archbishop of York. *Lent by the Bishop of London.*
370. WILLIAM CAVENDISH. Painted by Cornelius Jansen. *Lent by Mr. Charles Winn.*
371. SIR JOHN SPENCER. Painted by G. Stretes. *Lent by the Earl Spencer, K.G.*
372. MRS. VERNON (1543-1583). *Lent by Mr. Reginald Cholmondeley.*
373. ADMIRAL SIR JOHN WALLOP, K.G. Painted by Hans Holbein. *Lent by the Earl of Portsmouth.*
374. LADY HARRIS. Painted by Gerard Lucas Horebout. *Lent by the Rev. J. M. St. Clere Raymond.*
375. HUGH O'NEILL, Earl of Tyrone. *Lent by Mr. C. De Gernon.*
376. SIR EDMUND VERNEY, Kt. *Lent by Sir Harry Verney, Bart., M.P.*
377. SIR MARTIN BOWES (1500-1566). Painted by William Faithorne. *Lent by the Goldsmiths' Company.*
378. HUGH O'NEILL, Earl of Tyrone. *Lent by Mr. C. De Gernon.*
379. LADY OWEN AND CHILD. *Lent by Mr. Reginald Cholmondeley.*
380. EDWARD SOMERSET, fourth Earl of Worcester, K.G. *Lent by the Duke of Beaufort.*

381. SIR EDWARD TRAFFORD, Kt. *Lent by Sir Humphrey de Trafford, Bart.*
382. THOMAS OWEN, Judge Common Pleas. *Lent by Mr. Reginald Cholmondeley.*
383. COUNTESS OF SHREWSBURY. *Lent by St. John's College, Cambridge.*
384. JOHN NAPIER of Merchiston (1550-1617). *Lent by the University of Edinburgh.*
385. SIR OLIVER WALLOP, Kt. Painted by N. Hilliard. *Lent by the Earl of Portsmouth.*
386. HENRY DE BEAUFORT, third Duke of Somerset, K.G. *Lent by the Duke of Beaufort.*
387. ELIZABETH LADY TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*
388. SIR CHRISTOPHER YELVERTON, Kt. *Lent by the Marquis of Hastings.*
389. SIR THOMAS HOLTE, Bart. (1571-1654). Painted by Van Somer. *Lent by Mr. J. Yeomans Robins.*
390. LORD CHANCELLOR SIR THOMAS BROMLEY, Kt. *Lent by Mr. Reginald Cholmondeley.*
393. JOHN BANISTER, M.D. Painted by Cornelius Jansen. *Lent by the Royal College of Surgeons.*
394. HENRY, fifth LORD WINDSOR. *Lent by the Baroness Windsor.*
395. SIR MARTIN FROBISHER (1535-1594). Painted by Cornelius Ketel. *Lent by the University Galleries, Oxford.*
396. CHIEF JUSTICE SIR JOHN POPHAM, Kt. (1531-1606). *Lent by Mr. F. Leyborne Popham.*
397. GEORGE CLIFFORD, third Earl of Cumberland, K.G. *Lent by the Bodleian Library, Oxford.*
398. SIR BERNARD GRANVILLE, Kt. (1563-1636). *Lent by the Rev. Lord John Thynne.*
399. EDWARD LORD HASTINGS (of Loughborough), K.G. *Lent by the Marquis of Hastings.*
400. SIR JEROME BOWES. Painted by Lucas de Heere. *Lent by the Earl of Suffolk.*
401. SIR HENRY NEVILLE, Kt. *Lent by the Earl of Yarborough.*
402. LORD CHANCELLOR SIR CHRISTOPHER HATTON, Kt. *Lent by Mrs. Henrietta Coffin.*
403. ROBERT SCARLETT. *Lent by the Dean and Chapter of Peterborough.*



404. SIR ROBERT SHIRLEY. *Lent by Sir Thomas B. Western, Bart., M.P.*
405. LORD WILLIAM HOWARD. *Lent by the Earl of Carlisle.*
406. LADY THERESIA SHIRLEY. *Lent by Sir Thomas B. Western, Bart., M.P.*
407. SICELE TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*
409. JANE FITZGERALD, Countess of Desmond. Painted by Rembrandt. *Lent by Her Majesty (Windsor Castle).*
410. SIR JOHN HARRINGTON. Painted by Van Jan. *Lent by Mr. J. W. Townroe.*
411. SIR NATHANIEL BACON, K.B. Painted by Sir Nathaniel Bacon. *Lent by the Earl of Verulam.*
413. HENRY, PRINCE OF WALES (1594-1612). Painted by Isaac Oliver. *Lent by the Bodleian Library, Oxford.*
415. LADY BACON. Painted by Sir Nathaniel Bacon. *Lent by the Earl of Verulam.*
416. LADY ARABELLA STUART (1577-1615). *Lent by the Duke of Northumberland.*
417. PRINCESS ELIZABETH, afterwards Queen of Bohemia. *Lent by the Earl of Craven.*
418. QUEEN ANNE OF DENMARK (1574-1619). Painted by P. Van Somer. *Lent by Her Majesty (Hampton Court).*
419. QUEEN ANNE OF DENMARK (1574-1619). *Lent by St. John's College, Cambridge.*
420. JAMES I. (1566-1625). Ascribed to Zucchero. *Lent by the Society of Apothecaries.*
421. JAMES I. *Lent by Mr. David Laing.*
422. LADY ARABELLA STUART (1575-1615). *Lent by the Duke of Devonshire, K.G.*
423. HENRY, PRINCE OF WALES (1594-1612). Painted by Lucas de Heere. *Lent by Her Majesty (Hampton Court).*
424. SIR THOMAS HAMILTON, first Earl of Haddington. *Lent by the Earl of Home.*
425. SIR THOMAS FAIRFAX. *Lent by Mr. Charles Wykeham Martin, M.P.*
426. JOHN SWINBURNE. *Lent by Sir John Swinburne, Bart.*
427. HENRY, PRINCE OF WALES. *Lent by the Earl of Hardwicke.*
428. SIR JULIUS CÆSAR (1557-1636). *Lent by Mr. Harry Chester.*

429. LADY ELIZABETH DACRES, wife of "Belted Will." *Lent by Mr. Charles G. Fairfax.*
430. WILLIAM HERBERT, third Earl of Pembroke (1580-1630). *Lent by the Countess Delawarr.*
431. WILLIAM PARKER, Lord Monteagle. Painted by Van Somer. *Lent by Mr. John Webb.*
432. GEORGE VILLIERS, first Duke of Buckingham and Family. Painted by Cornelius Jansen. *Lent by Her Majesty* (Buckingham Palace).
435. GEORGE VILLIERS, first Duke of Buckingham, K.G., and various Members of his Family. Painted by Gerard Honthorst. *Lent by Her Majesty* (Hampton Court).
437. THOMAS HOWARD, Earl of Suffolk, K.G. *Lent by the Countess Delawarr.*
438. GIDEON DE LAUNE, M.D. *Lent by the Society of Apothecaries.*
440. LUCY HARINGTON, Countess of Bedford, and Child. Painted by Mark Garrard. *Lent by Mr. Alexander Barker.*
441. JOHN KING, Bishop of London. *Lent by Christ Church, Oxford.*
442. RICHARD, first EARL OF CORK (1566-1643). *Lent by the Duke of Devonshire, K.G.*
443. QUEEN ANNE OF DENMARK (1574-1619). Painted by P. Van Somer. *Lent by Her Majesty* (Hampton Court).
444. JAMES I. (1566-1625). Painted by P. Van Somer. *Lent by Her Majesty* (Hampton Court).
445. ELIZABETH, QUEEN OF BOHEMIA, "the Queen of Hearts." Painted by Gerard Honthorst. *Lent by Her Majesty* (Hampton Court).
446. HENRY, PRINCE OF WALES (1594-1612). Painted by P. Van Somer. *Lent by the Earl of Craven.*
447. RICHARD BANCROFT, Archbishop of Canterbury. *Lent by the University Library, Cambridge.*
448. SIR DAVID MURRAY, Kt. Painted by Cornelius Jansen. *Lent by Mr. David Laing.*
449. SIR CECIL TRAFFORD. *Lent by Sir Humphrey de Trafford, Bart.*
451. FREDERICK, ELECTOR PALATINE, KING OF BOHEMIA. Painted by Gerard Honthorst. *Lent by the Earl of Craven.*
453. HENRY HOWARD, Earl of Northampton, K.G. Painted by P. Van Somer. *Lent by the Earl of Carlisle.*

454. PRINCESS LOUISE OF BOHEMIA. *Lent by the Earl of Craven.*
455. GEGRGE VILLIERS, Duke of Buckingham. Painted by Cornelius Jansen. *Lent by Her Majesty (Hampton Court).*
456. JOHN LYTTTELTON. Painted by F. Zuccherro. *Lent by Lord Lyttelton.*
457. ELIZABETH, QUEEN OF BOHEMIA. Painted by Gerard Honthorst. *Lent by the Earl of Craven.*
458. SIR ROGER WILBRAHAM, Kt. (1554-1616). *Lent by Mr. George Wilbraham.*
459. ESME STUART, first Duke of Lennox. *Lent by the Earl of Home.*
460. WILLIAM, first EARL OF CRAVEN. Painted by Vandyck. *Lent by the Earl of Craven.*
461. SIR JAMES DUNDAS, Lord Arniston. Painted by George Jamesone. *Lent by Mr. Robert Dundas of Arniston.*
462. MICHAEL HARCOURT. *Lent by the Rev. W. Vernon Harcourt.*
463. ROBERT SIDNEY, Earl of Leicester, K.G. Painted by Van Somer. *Lent by Lord De L'Isle and Dudley.*
464. FRANCIS BEAUMONT. *Lent by the Rev. W. Vernon Harcourt.*
465. THOMAS, first LORD ARUNDELL of Wardour. Painted by Vandyck. *Lent by Lord Arundell of Wardour.*
466. SIR GEORGE CAREW, Earl of Totness. Painted by F. Zuccherro. *Lent by Captain G. H. W. Carew.*
467. CHIEF JUSTICE SIR HENRY HOBART, Bt. *Lent by the Marquis of Lothian.*
468. LORD BACON (1561-1626). Painted by Van Somer. *Lent by the Earl of Verulam.*
469. LADY HOBART. Painted by Cornelius Jansen. *Lent by Mr. W. W. B. Beach, M.P.*
470. JOHN FLETCHER (1576-1625). *Lent by the Earl of Clarendon, K.G.*
471. SIR ROBERT BRUCE COTTON, Bt. (1570-1631). *Lent by Trinity College, Cambridge.*
472. THOMAS EGERTON, Baron Ellesmere. *Lent by St. John's College, Cambridge.*
473. WILLIAM CAMDEN. Painted by Mark Garrard. *Lent by the Bodleian Library.*
474. SIR DUDLEY CARLETON, Lord Dorchester. Painted by Cornelius Jansen. *Lent by the Hon. R. Carleton.*
475. SIR HENRY SAVILE, Kt. *Lent by Eton College.*



476. THOMAS EGERTON, Baron Ellesmere, Viscount Brackley.  
*Lent by the Earl Brownlow.*
477. JAMES I. (1566-1625). Painted by Van Somer. *Lent by the Earl of Craven.*
478. SIR HUGH MYDDLETON, Bt. Painted by Cornelius Jansen.  
*Lent by the Rev. J. M. St. Clere Raymond.*
479. CHIEF JUSTICE SIR EDWARD COKE (1550-1634). *Lent by Trinity College, Cambridge.*
480. SIR HENRY YELVERTON, Kt. *Lent by the Marquis of Hastings.*
481. ELIZABETH, QUEEN OF BOHEMIA, and her Husband.  
Painted by John Breughel. *Lent by the Earl Spencer, K.G.*
482. JAMES I. Painted by Cornelius Jansen. *Lent by Sir Henry B. P. St. John Mildmay, Bart.*
483. ELIZABETH OLMSTED, Lady Myddleton. Painted by Cornelius Jansen. *Lent by the Rev J. M. St. Clere Raymond.*
484. LUDOVICK STUART, Duke of Richmond and Lennox, K.G.  
Painted by Van Somer. *Lent by Her Majesty (Hampton Court).*
485. EDWARD, first Lord Montague of Boughton. *Lent by the Earl of Sandwich.*
486. SIR WILLIAM DRUMMOND of Hawthornden. Painted by Cornelius Jansen. *Lent by the Earl of Home.*
487. SIR HORACE VERE, Lord Vere of Tilbury. Painted by Cornelius Jansen. *Lent by the Marquis Townshend.*
488. FRANCES HOWARD, Duchess of Richmond and Lennox.  
Painted by Vandyck. *Lent by the Marquis of Bath.*
489. SIR W. DRUMMOND of Hawthornden. *Lent by All Souls College, Oxford.*
490. WILLIAM CAMDEN. *Lent by the Marquis Camden, K.G.*
491. WILLIAM BISHOP, D.D., Bishop of Chalcedon. *Lent by Archbishop Manning.*
492. HENRY HERBERT, second Earl of Pembroke, K.G. Painted by Van Somer. *Lent by the Marquis of Salisbury, K.G.*
493. SIR RICHARD BROKE, Knight. Painted by Cornelius Jansen.  
*Lent by Admiral Sir G. Broke Middleton, Bart.*
494. JOHN WILLIAMS, Archbishop of York, Lord Keeper. *Lent by the Dean of Westminster.*
495. THOMAS JONES, Archbishop of Dublin. *Lent by Sir Charles Compton W. Domville, Bart.*
496. SIR HENRY WOTTON, Kt. *Lent by Eton College.*

497. SIR WILLIAM STANLEY, sixth Earl of Derby. *Lent by the Earl of Derby, K.G.*
498. HENRY PERCY, ninth Earl of Northumberland. Painted by Vandyck. *Lent by the Earl of Denbigh.*
499. JAMES HAY, Earl of Carlisle, K.G. Painted by Vandyck. *Lent by the Earl of Kinnoull.*
500. HENRY PERCY, ninth Earl of Northumberland. *Lent by the Earl of Carlisle.*
501. SIR THOMAS CONINGSBY, and "CRICKET," his Dwarf. *Lent by the Earl of Essex.*
502. CORNELIUS JANSEN. Painted by Cornelius Jansen. *Lent by Lord Ravensworth.*
503. ROBERT CAR, Earl of Somerset, K.G. *Lent by the Duke of Devonshire, K.G.*
504. ROBERT DEVEREUX, second Earl of Essex, K.G. *Lent by the Rev. Lord John Thynne.*
505. FRANCES HOWARD, Countess of Essex, afterwards of Somerset. *Lent by the Earl of Essex.*
506. CHIEF JUSTICE SIR HENRY HOBART, Bart. *Lent by Mr. W. W. B. Beach, M.P.*
507. LUCY HARINGTON, Countess of Bedford. *Lent by the Duke of Devonshire, K.G.*
508. FRANCES HOWARD, Countess of Essex, afterwards of Somerset. *Lent by Edward Kenealy, LL.D.*
509. REV. RICHARD CRAKANTHORPE, D.D. *Lent by Queen's College, Oxford.*
510. EDWARD SOMERSET, fourth Earl of Worcester. *Lent by the Duke of Beaufort.*
511. SIR THOMAS OVERBURY, Kt. Painted by F. Zuccherro. *Lent by the Marquis of Bath.*
512. ANNE CLIFFORD, Countess of Dorset. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*
513. SIR GODFREY RODES, Knight of Great Houghton. *Lent by Lord Houghton.*
514. RICHARD SACKVILLE, third Earl of Dorset. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*
515. SIR HENRY MONTAGU, first Earl of Manchester. *Lent by the Duke of Manchester.*
516. LADY BASSET. *Lent by Lord Houghton.*
517. GEORGE VILLIERS, first Duke of Buckingham. *Lent by Mr. F. Leyborne Popham.*

518. LIONEL CRANFIELD, Earl of Middlesex. Painted by Daniel Mytens. *Lent by the Countess Delawarr.*
520. GEORGE ABBOTT, Archbishop of Canterbury. *Lent by the Earl of Verulam.*
522. JAMES, second MARQUIS OF HAMILTON, K.G. *Lent by Her Majesty (Hampton Court).*
523. SIR HORACE VERE, Lord Tilbury. Painted by Cornelius Jansen. *Lent by Sir H. B. P. St. John Mildmay, Bart.*
524. ARTHUR LAKE, Bishop of Bath and Wells. Painted by Greenbury. *Lent by New College, Oxford.*
525. SIR FRANCIS VERNEY. Painted by Velasquez. *Lent by Sir Harry Verney, Bart., M.P.*
526. FRANCIS GODWIN, Bishop of Hereford. *Lent by Christ Church, Oxford.*
527. SIR WILLIAM ROPER, Kt. *Lent by the Duke of Manchester.*
529. ANNE STANLEY, Countess of Ancram. *Lent by the Earl of Derby, K.G.*
530. REV. ROBERT BURTON. *Lent by Brasenose College, Oxford.*
531. COUNT GONDOMAR. *Lent by Mr. J. H. Gurney.*
532. INFANTA OF SPAIN. *Lent by St. John's College, Cambridge.*
533. INFANTA MARIA OF SPAIN. *Lent by Earl of Denbigh.*
536. ROBERT DE VERE, nineteenth Earl of Oxford. Painted by Cornelius Jansen. *Lent by Mrs. M. G. Edgar.*
537. JOSEPH HALL, Bishop of Norwich. *Lent by Emmanuel College, Cambridge.*
538. JAMES HAY, Earl of Carlisle, K.G. Painted by Vandyck. *Lent by Lord Lyttelton.*
539. JOHN DIGBY, first Earl of Bristol. Painted by Cornelius Jansen. *Lent by Mr. G. Digby Wingfield Digby.*
540. WILLIAM LORD COMPTON, first Earl of Northampton. Painted by Cornelius Jansen. *Lent by the Marquis of Northampton.*
541. SIR JOHN FINETT (1571-1641). Painted by Cornelius Jansen. *Lent by Mr. Gervase Wright.*
542. THOMAS WENTWORTHII, first Earl of Cleveland. Painted by Vandyck. *Lent by the Earl of Verulam.*
543. MARGARET, LADY CROKE. *Lent by the Earl of Verulam.*



544. CHRISTOPHER GIBBONS, Mus. Doc. *Lent by the University of Oxford.*
545. SIR JOHN COKE. Painted by Cornelius Jansen. *Lent by Colonel Holden.*
547. RICHARD CORBET, Bishop of Norwich. Painted by Cornelius Jansen. *Lent by Christ Church, Oxford.*
548. CHARLOTTE BRABANTINE DE NASSAU. *Lent by the Earl of Derby, K.G.*
549. HENRY LAWES (1600-1662). *Lent by the University of Oxford.*
550. ISAAC BARGRAVE, Dean of Canterbury. Painted by Cornelius Jansen. *Lent by the Dean of Canterbury.*
551. WILLIAM FIENNES, first Viscount Saye and Sele. Painted by P. Van Somer. *Lent by the Rev. Lord Saye and Sele.*
552. CECILIA CROFTS, Mrs. Killigrew. Painted by Vandyck. *Lent by Mr. R. H. Cheney.*
553. LADY FRANCES CECIL, Countess of Cumberland. Painted by Henry Stone (Old Stone). *Lent by the Marquis of Salisbury, K.G.*
554. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. Painted by Rubens. *Lent by the Earl of Essex.*
555. THOMAS, first LORD FAIRFAX. *Lent by Mr. Thomas Fairfax.*
556. CHARLES II., JAMES II., AND PRINCESS MARY. Painted by Vandyck. *Lent by Her Majesty (Windsor).*
557. CHARLES I. Painted by Vandyck. *Lent by Her Majesty (Buckingham Palace).*
558. HENRY SEYMOUR, Page of Honour to Charles I. *Lent by Mr. H. Danby Seymour, M.P.*
559. ALEXANDER, first LORD FORBES, of Pitsligo. Painted by George Jamesone. *Lent by Sir John H. Forbes, Bart.*
560. PHILIP, first Earl of Pembroke, and second of Montgomery. Painted by Vandyck. *Lent by Viscount Galway, M.P.*
561. KING CHARLES I. Painted by Vandyck. *Lent by Her Majesty (Hampton Court).*
562. SIR EDWARD SEYMOUR, third Bart. *Lent by Mr. H. Danby Seymour, M.P.*
563. SIR BEVIL GRANVILLE, Kt. *Lent by Mr. Bernard Granville.*
564. GEORGE VILLIERS, first Duke of Buckingham. Painted by Vandyck. *Lent by the Marquis of Northampton.*
565. ADMIRAL SIR JOHN PENNINGTON, Kt. Painted by Vandyck. *Lent by Mrs. W. Willes.*

566. HENRIETTA MARIA, Queen of Charles I. Painted by Vandyck.  
*Lent by Her Majesty (Windsor Castle).*
567. CHARLES I., QUEEN HENRIETTA MARIA, AND INFANT. Painted by Daniel Mytens. *Lent by Her Majesty (Buckingham Palace).*
568. PRINCE CHARLES (Charles I.) as Duke of York. *Lent by St. John's College, Cambridge.*
569. GRACE, LADY GRANVILLE. *Lent by Rev. Lord John Thynne.*
570. VENETIA, LADY DIGBY (1600-1633). Painted by Vandyck.  
*Lent by the Earl Spencer, K.G.*
571. ANNE, COUNTESS OF MORTON. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*
572. SIR ANTHONY VANDYCK, Kt. Painted by Rubens. *Lent by the Earl Spencer, K.G.*
573. JAMES GRAHAM, Marquis of Montrose. Painted by Robert Walker. *Lent by Colonel Tempest.*
574. HENRY RICH, first Earl of Holland. *Lent by the Earl of Verulam.*
575. SIR KENELM DIGBY, Kt., AND FAMILY. Painted by Vandyck. *Lent by Mr. G. Digby Wingfield Digby.*
576. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*
577. HENRY HASTINGS, Lord Loughborough. *Lent by the Marquis of Hastings.*
578. SIR WILLIAM BRERETON. *Lent by Colonel Tempest.*
579. THOMAS WENTWORTH, first Earl of Strafford. Painted by Vandyck. *Lent by the Earl of Home.*
580. PRINCESS ELIZABETH, daughter of Charles I. Painted by Sir Peter Lely. *Lent by the Duke of Northumberland.*
581. ELIZABETH RODES, Countess of Strafford. *Lent by Lord Houghton.*
582. HENRIETTA, DUCHESS OF ORLEANS; "La Belle Henriette." Painted by Sir Peter Lely. *Lent by Her Majesty (Buckingham Palace).*
583. WILLIAM LAUD, Archbishop of Canterbury. Painted by Vandyck. *Lent by the Archbishop of Canterbury.*
584. FRANCIS LORD COTTINGTON. *Lent by the Earl of Clarendon, K.G.*
585. LADY BYRON. Painted by Jan Van Ravensteyn. *Lent by Mr. J. Whatman, M.P.*
586. ANNE ARUNDELL, Lady Baltimore. Painted by Vandyck.  
*Lent by Lord Arundell of Wardour.*

587. HENRIETTA MARIA AND PRINCESS ELIZABETH.  
Painted by Henry Stone (Old Stone). *Lent by Mr. Edward Wood.*
590. CECIL CALVERT, second Lord Baltimore. *Lent by Earl of Verulam.*
591. FAMILY OF CHARLES I. Painted by Vandyck. *Lent by Her Majesty (Windsor Castle).*
592. HENRIETTA MARIA AND HER SISTER. *Lent by Mr. Edward Wood.*
593. SIR CECIL TRAFFORD. Painted by Vandyck. *Lent by Sir Humphrey de Trafford, Bart.*
594. LORD JOHN AND LORD BERNARD STUART. *Lent by the Duke of Richmond.*
595. SPENCER COMPTON, second Earl of Northampton. Painted by Cornelius Jansen. *Lent by the Marquis of Northampton.*
596. LETTICE, VISCOUNTESS FALKLAND. Painted by Cornelius Jansen. *Lent by Mr. G. B. Lambert.*
597. COLONEL WILLIAM STRODE. Painted by William Dobson. *Lent by Mr. E. C. Strode.*
598. RICHARD WESTON, Earl of Portland, K.G. Painted by Vandyck. *Lent by Mr. Henry J. Percival Bankes.*
599. THOMAS LORD COVENTRY, Lord Keeper (1578-1640). Painted by William Dobson. *Lent by Mr. W. H. Pole Carew.*
600. ROBERT DAVIES of Gwysaney. Painted by T. Leigh. *Lent by Mr. Whitehall Dod.*
601. SIR HENRY VANE, the elder (1587-1654). Painted by Mirevelt. *Lent by Mr. Henry M. Vane.*
602. PRINCE RUPERT, K.G. (1619-1682). Painted by Daniel Mytens. *Lent by Her Majesty (Hampton Court).*
603. PRINCE RUPERT, K.G. Painted by Vandyck. *Lent by the Earl of Craven.*
604. JOHN PYM (1584-1643). *Lent by Sir Henry Wilmot, Bart.*
605. HENRIETTA, DUCHESS OF ORLEANS. Painted by Largilliere. *Lent by the Earl of Home.*
606. JOHN HAMPDEN (1594-1643). Painted by R. Walker. *Lent by the Earl of St. Germans.*
607. ATTORNEY-GENERAL SIR WILLIAM NOY, Kt. Painted by Cornelius Jansen. *Lent by Hon. Mrs. Davies Gilbert.*
608. PRINCE MAURICE, K.G. Painted by Vandyck. *Lent by the Earl of Craven.*
609. JOHN PYM (1584-1643). *Lent by the Marquis Townshend.*
610. SIR JOHN ELIOT, Kt. Painted by P. Van Somer. *Lent by the Earl of St. Germans.*



611. ROBERT BERTIE, first Earl of Lindsey, K.G. *Lent by the Earl of Warwick.*
612. SIR RALPH VERNEY, Bart. Painted by Cornelius Jansen. *Lent by Sir Harry Verney, Bart., M.P.*
613. JOHN HAMPDEN (1594-1643). *Lent by the Bishop of Hereford.*
614. LORD KIMBOLTON, second Earl of Manchester. Painted by Vandyck. *Lent by the Duke of Manchester.*
615. PRINCE RUPERT. Painted by Jan Steen. *Lent by the Marquis of Lansdowne, K.G.*
616. JOHN SELDEN. Painted by Daniel Mytens. *Lent by the Bodleian Library, Oxford.*
617. ROBERT BERTIE, first Earl of Lindsey, K.G. Painted by Cornelius Jansen. *Lent by Lady Stuart de Rothesay.*
618. SIR HARRY LEE. Painted by Cornelius Jansen. *Lent by Sir Harry Verney, Bart., M.P.*
619. LUCIUS CARY, second Viscount Falkland. Painted by Vandyck. *Lent by Lord Arundell of Wardour.*
620. SIR THOMAS MALET, Kt. *Lent by Miss Gerard.*
621. COLONEL THOMAS HOWARD. *Lent by Mr. Philip H. Howard.*
622. EDWARD, first LORD HERBERT of Cherbury. *Lent by the Earl of Powis.*
623. GEORGE VILLIERS, second Duke of Buckingham, AND HIS BROTHER FRANCIS. Painted by Vandyck. *Lent by the Earl of Warwick.*
624. EARL OF STRAFFORD AND HIS SECRETARY SIR PHILIP MAINWARING, Kt. Painted by Vandyck. *Lent by Sir H. Mainwaring, Bart.*
625. CHIEF JUSTICE SIR JOHN BANKES, Kt. *Lent by Mr. Henry J. Percival Bankes.*
626. SIR BULSTRODE WHITELOCKE (1605-1676). *Lent by Mr. George Whitelocke Lloyd.*
627. SIR WILLIAM NOY, Kt. (1577-1634). *Lent by Exeter College, Oxford.*
628. EDWARD, first LORD HERBERT of Cherbury, K.B. *Lent by the Earl of Powis.*
629. ROBERT DEVEREUX, third Earl of Essex. *Lent by the Earl of Denbigh.*
630. COLONEL RICHARD LOVELACE (1618-1658). *Lent by Dulwich College.*
631. HENRY, DUKE OF GLOUCESTER. Painted by Vandyck. *Lent by Her Majesty (Windsor Castle).*
632. SIR EDMUND VERNEY, Kt. Painted by Vandyck. *Lent by Sir Harry Verney, Bart., M.P.*

633. HENRY DANVERS, Earl of Danby, K.G. Painted by Vandyck.  
*Lent by Mr. F. Vernon Wentworth.*
634. JAMES STUART, Duke of Richmond and Lennox. *Lent by the Duke of Richmond.*
635. SIR JACOB ASTLEY—LORD ASTLEY. *Lent by Mrs. Branfill.*
636. COLONEL THOMAS DAVIES. *Lent by Mr. Whitehall Dod.*
637. SIR ROBERT HEATH. *Lent by the Earl of Home.*
638. MRS. USHER. *Lent by Mrs. Stowe.*
639. JAMES USHER, Archbishop of Armagh. *Lent by the Bodleian Library, Oxford.*
640. HENRY SOMERSET, first Marquis of Worcester. Painted by Cornelius Jansen. *Lent by the Duke of Beaufort.*
641. GEORGE HAY, first Earl of Kinnoull. Painted by Daniel Mytens. *Lent by the Earl of Kinnoull.*
642. THOMAS LORD COVENTRY, Lord Keeper. Painted by Cornelius Jansen. *Lent by the Earl of Clarendon, K.G.*
643. SIR JOHN BOYS. *Lent by the Rev. Thomas Boys.*
644. SIR GEORGE LISLE, Kt. Painted by Sir P. Lely. *Lent by the Earl of Carlisle.*
645. HENRY SPENCER, first Earl of Sunderland. Painted by Robert Walker. *Lent by Earl Spencer, K.G.*
646. SIR KENELM DIGBY (1603-1665). Painted by Vandyck.  
*Lent by Her Majesty (Windsor Castle).*
647. EDWARD SOMERSET, second Marquis of Worcester. Painted by Vandyck. *Lent by the Duke of Beaufort.*
649. SIR CHARLES LUCAS. Painted by Robert Walker. *Lent by Lord Lyttelton.*
650. SIR CHARLES LYTTTELTON, Bart. Painted by Lefevre.  
*Lent by Lord Lyttelton.*
651. SIR HENRY VANE, the elder. Painted by Vandyck. *Lent by Sir Henry R. Vane, Bart.*
652. CHIEF JUSTICE SIR JOHN BRAMSTON. *Lent by the Earl of Home.*
653. VENETIA, LADY DIGBY. Painted by Vandyck. *Lent by Her Majesty (Windsor Castle).*
654. FAMILY OF ROBERT DORMER, first Earl of Caernarvon.  
*Lent by the Rev. George Musgrave.*
655. SIR HENRY VANE, the younger. Painted by Vandyck. *Lent by Sir Henry R. Vane, Bart.*
656. LORD KEEPER, EDWARD LYTTTELTON. *Lent by the Earl of Home.*
657. ELIZABETH LADY HERBERT. *Lent by the Duke of Beaufort.*

658. LUCIUS CARY, Lord Falkland. *Lent by the Earl of Clarendon, K.G.*
659. JAMES GRAHAM, Marquis of Montrose. *Lent by Mr. C. E. Dalrymple.*
660. EDMUND WALLER, the poet (1605-1687). *Lent by Mr. Andrew Fountaine.*
661. PRINCE RUPERT. *Lent by Her Majesty (Windsor Castle).*
662. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Vandyck. *Lent by the Earl of Bradford.*
663. SIR JOHN MINNES, Kt. Painted by Vandyck. *Lent by the Earl of Clarendon, K.G.*
664. SIR JOHN GLANVILLE, Kt. *Lent by Lincoln's Inn.*
666. SIR RICHARD FANSHAWE, Bart. *Lent by Mr. J. G. Fanshawe.*
668. SIR JOHN HOBBART. *Lent by Rev. Sir Cavendish Foster, Bart.*
669. SIR GEOFFREY HUDSON, Kt. (the King's dwarf). Painted by D. Mytens, landscape by Jansen. *Lent by Her Majesty (Hampton Court).*
670. SIR EDWARD SEYMOUR, Bart. *Lent by Mr. H. Danby Seymour, M.P.*
671. COLONEL JOHN KYNASTON. *Lent by Mr. John Kynaston Edwards.*
672. DOROTHY KILLIGREW, Lady Seymour. *Lent by Mr. H. Danby Seymour, M.P.*
673. FRANCES, LADY VANE. Painted by Vandyck. *Lent by Sir Henry Ralph Vane, Bart.*
674. WILLIAM HERBERT, third Earl of Pembroke. *Lent by Earl of Verulam.*
676. LUCY DAVIS, Countess of Huntingdon. *Lent by Marquis of Hastings.*
677. DAVID ROTH, R.C. Bishop of Ossory. *Lent by Mr. G. L. Bryan.*
678. ANNE, LADY FANSHAWE. *Lent by Mr. J. G. Fanshawe.*
679. CHARLES I. Painted by Vandyke. *Lent by Sir Charles E. Isham, Bart.*
680. SIR BEVIL GRANVILLE, Kt. *Lent by Rev. Lord John Thynne.*
681. SIR HENRY MARTEN, or MARTIN, LL.D. *Lent by Trinity Hall, Cambridge.*
682. SIR JOHN SUCKLING, Kt. Painted by W. Dobson. *Lent Ashmolean Museum, Oxford.*
683. SIR THOMAS POPE, afterwards third Earl of Downe (1598-1667). Painted by W. Dobson. *Lent by Mr. C. M. Caldecott.*



684. LADY DOROTHY SIDNEY, Countess of Sunderland. Painted by Sir Peter Lely. *Lent by the Earl Spencer, K.G.*
685. GENERAL THOMAS PRESTON, Viscount Taragh. *Lent by Viscount Gormanston.*
686. SIR WILLIAM FAIRFAX, Kt. *Lent by Mr. Thomas Fairfax.*
687. CHARLES STANLEY, eighth Earl of Derby. Painted by Henry Stone (Old Stone). *Lent by Miss Ffarington.*
688. SIR JOHN BYRON, first Lord Byron, K.B. Painted by Cornelius Jansen. *Lent by Mr. James Whatman, M.P.*
689. JAMES STANLEY (Lord Strange, seventh Earl of Derby, K.G.) Painted by Vandyck. *Lent by the Earl of Derby, K.G.*
690. LETTICE, BARONESS OF OFFALY. *Lent by Mr. G. Digby Wingfield Digby.*
691. JAMES STANLEY, seventh Earl of Derby, K.G. Painted by Vandyck. *Lent by the Earl of Derby, K.G.*
693. JULIAN, LADY MUSGRAVE (1606-1659). *Lent by the Rev. George Musgrave.*
694. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. *Lent by the Earl of Derby, K.G.*
695. BLANCHE SOMERSET, Lady Arundell of Wardour. Painted by Sir Peter Lely. *Lent by the Duke of Beaufort.*
696. CHARLOTTE DE LA TREMOUILLE, Countess of Derby. Painted by Vandyck. *Lent by the Earl of Derby, K.G.*
698. SIR SIMON HARCOURT, Kt. *Lent by the Rev. W. Vernon Harcourt.*
699. JAMES, first DUKE OF HAMILTON, K.G. Painted by Vandyck. *Lent by the Earl of Carlisle.*
700. ROBERT BERTIE, first Earl of Lindsey, K.G. *Lent by the Earl of Home.*
701. ANNE VERE, Lady Fairfax. Painted by Mary Beale. *Lent by Mr. E. Wood.*
702. ROBERT WALLOP. *Lent by the Earl of Portsmouth.*
703. COLONEL JOHN PENRUDDOCK. *Lent by Miss Gerard.*
704. THOMAS PARR. *Lent by Mr. Reginald Cholmondeley.*
705. COLONEL THOMAS SANDERS. Painted by Robert Walker. *Lent by Mr. John Sanders.*
706. THOMAS, third LORD FAIRFAX. *Lent by Mr. Thomas Fairfax.*
707. FERDINANDO, second LORD FAIRFAX. Painted by F. Bower. *Lent by Mr. Thomas Fairfax.*
708. SIR THOMAS, afterwards third LORD FAIRFAX, and LADY FAIRFAX. Painted by William Dobson. *Lent by Mr. Charles Gregory Fairfax.*

709. RICHARD GIBSON, (1615-1690). Painted by Cuyp. *Lent by the Rev. J. E. Waldy.*
711. WILLIAM CAVENDISH, Duke of Newcastle, K.G. Painted by Vandyck. *Lent by the Earl Spencer, K.G.*
712. THOMAS HOWARD, Earl of Arundel and Surrey, K.G., ALETHEIA, his Countess, and their CHILDREN. Painted by Vandyck and Fruytiers. *Lent by Lord Stafford.*
713. NICHOLAS LANIERE (1568-1646). Painted by N. Laniere. *Lent by the University of Oxford.*
714. SIR THOMAS LEIGH, first Baron Leigh of Stoneleigh. *Lent by Sir Charles E. Isham, Bart.*
716. WILLIAM, second DUKE OF HAMILTON. Painted by G. Honthorst. *Lent by Her Majesty (Windsor Castle).*
716. JAMES COMPTON, third Earl of Northampton. Painted by Vandyck. *Lent by the Countess Delawarr.*
717. HENRY LAWES (1600-1662). *Lent by the Rev. Richard Okes, D.D.*
718. MARGARET LEMON. Painted by W. Dobson. *Lent by the Earl Spencer, K.G.*
719. ALGERNON, tenth EARL OF NORTHUMBERLAND, K.G., COUNTESS and CHILD. Painted by Vandyck. *Lent by the Marquis of Salisbury, K.G.*
720. JAMES STUART, Duke of Richmond and Lennox. Painted by Vandyck. *Lent by Mr. W. H. Pole Carew.*
721. PETER OLIVER. Painted by Adrian Hanneman. *Lent by Her Majesty (Hampton Court).*
722. ROBERT GREVILLE, second Lord Brooke. *Lent by the Earl of Warwick.*
723. THOMAS HOWARD, Earl of Arundel and Surrey, K.G. Painted by Rubens. *Lent by the Earl of Warwick.*
724. SIR RICHARD LANE, Kt., Lord Keeper. Painted by Daniel Mytens. *Lent by Mr. G. N. W. Heneage.*
725. DRS. DOLBEN, ALLESTRY, and FELL. Painted by Sir Peter Lely. *Lent by the Dean of Christ Church, Oxford.*
726. SIR THOMAS BROWNE, Kt., M.D. (1605-1671). *Lent by the Royal College of Physicians.*
727. JOHN MILTON. Painted by Mary Beale. *Lent by the Countess Delawarr.*
728. GEORGE DIGBY, Earl of Bristol (as Lord Digby), and WILLIAM, EARL OF BEDFORD (as Lord Russell). Painted by Vandyck. *Lent by the Earl Spencer, K.G.*
729. COLONEL JOHN HUTCHINSON. *Lent by Earl Manvers.*
730. SIR HENRY SPELMAN. *Lent by the Earl of Hardwicke.*

731. SIR HENRY SPELMAN. *Lent by Mr. Andrew Fountaine.*
732. FAMILY OF THE FIRST EARL OF BOLINGBROKE.  
*Painted by Vandyck. Lent by the Earl of Morley.*
733. WILLIAM HARVEY, M.D. *Painted by Cornelius Jansen  
Lent by the Royal College of Physicians.*
734. SIR WILLIAM ST. LEGER, Kt. *Painted by W. Dobson.  
Lent by Mr. W. H. Blaauw.*
735. COLONEL FRANCIS HACKER. *Lent by the Earl Cathcart.*
736. JOHN PETTIWARD. *Painted by F. Cleyn. Lent by Mr. R.  
J. Pettiward.*
737. JOHN BRADSHAW. *Painted by Robert Walker. Lent by  
Mr. George J. A. Walker.*
738. COLONEL MATTHEW TOMLINSON. *Painted by Daniel  
Mytens. Lent by Mr. T. E. Twisden.*
739. WILLIAM JUXON, Archbishop of Canterbury. *Lent by St.  
John's College, Oxford.*
740. CHARLES I. *Lent by All Souls College, Oxford.*
741. ARTHUR, first LORD CAPELL. *Lent by the Duke of Beaufort.*
742. CORNET JOYCE. *Painted by Wm. Dobson. Lent by Mr. G. J.  
A. Walker.*
743. WILLIAM PRYNNE. *Lent by the Marquis of Hastings.*
744. DR. WILLIAM DENTON. *Lent by Sir Harry Verney, Bart.  
M.P.*
745. SIR THEODORE TURQUET DE MAYERNE. *Lent by the  
Royal College of Physicians.*
746. WILLIAM SEYMOUR, Marquis of Hertford, K.G., afterwards  
Duke of Somerset. *Lent by the Duke of Beaufort.*
747. LORD KIMBOLTON, second Earl of Manchester. *Lent by  
Colonel Holden.*
748. JAMES HARRINGTON. *Lent by Mr. Gervase Wright.*
749. WILLIAM VILLIERS, Viscount Grandison. *Painted by Van-  
dyck. Lent by the Earl of Clarendon, K.G.*
750. WILLIAM HARVEY, M.D. *Lent by Jesus College, Cambridge.*
751. INIGO JONES. *Painted by Vandyck. Lent by Lieut.-Col.  
Inigo W. Jones.*
752. INIGO JONES (1572-1652). *Painted by Vandyck. Lent by  
Lieut.-Col. Inigo W. Jones.*
753. LADY ALICE EGERTON. *Lent by the Earl Brownlow.*
754. THOMAS CAREW AND SIR WILLIAM KILLIGREW, Kt.  
*Painted by Vandyck. Lent by Her Majesty (Windsor Castle).*
755. SIR HENRY LYTTTELTON, Bart. *Painted by John Greenhill.  
Lent by Lord Lyttelton.*
756. WILLIAM HARVEY, M.D. *Painted by Mirevelt. Lent by  
University College, London.*



757. ABRAHAM COWLEY. *Lent by St. John's College, Cambridge.*
758. JOHN TAYLOR, the Water Poet. Painted by John Taylor  
*Lent by the Bodleian Library, Oxford.*
759. JOHN TAYLOR, the Water Poet. Painted by John Taylor.  
*Lent by the University Galleries, Oxford.*
760. ALGERNON PERCY, Earl of Northumberland. Painted by  
Vandyck. *Lent by the Earl of Essex.*
761. LADY CHUTE. Painted by Cornelius Jansen. *Lent by the  
Rev. N. Toke.*
762. SIR GEORGE CHUTE. Painted by Cornelius Jansen. *Lent  
by the Rev. N. Toke.*
763. MAJOR-GENERAL EDWARD MASSEY. Painted by Van-  
dyck. *Lent by Mr. J. F. Basset.*
764. JAMES SHIRLEY. *Lent by the Bodleian Library, Oxford.*
765. WILLIAM DOBSON AND HIS WIFE. Painted by William  
Dobson. *Lent by Her Majesty (Hampton Court).*
766. SIR WILLIAM WALLER, Kt. Painted by Sir Peter Lely.  
*Lent by the Duke of Richmond.*
767. HENRY CALVERLY. *Lent by Sir Walter C. Trevelyan, Bart.*
768. REV. JOHN OWEN, D.D. *Lent by the Baptist College, Bristol.*
770. SIR PHILIP MONCKTON, Kt. *Lent by the Viscount Galway,  
M.P.*
771. REV. WILLIAM BATES, D.D. *Lent by the Baptist College,  
Bristol.*
773. DOROTHY SIDNEY, Countess of Sunderland. Painted by  
Vandyck. *Lent by Lord De L'Isle and Dudley.*
774. RALPH, LORD HOPTON. *Lent by Mr. W. B. Stopford.*
775. DR. EDWARD POCOCK. *Lent by the Bodleian Library,  
Oxford.*
776. REV. JOSEPH CARYL. *Lent by the Baptist College, Bristol.*
777. SIR ROGER TWYSDEN, Kt. and Bart. *Lent by the Rev.  
Lambert B. Larking.*
778. ADMIRAL SIR FRANCIS BASSET. Painted by Vandyck.  
*Lent by Mr. J. F. Basset.*
779. SIR HENRY MILD MAY, Kt. *Lent by Sir Henry B. P. St.  
John Mildmay, Bart.*
780. PHILIP SIDNEY LORD LISLE, ALGERNON, AND  
ROBERT SIDNEY. Painted by Vandyck. *Lent by Lord  
De L'Isle and Dudley.*
781. MRS. JANE LANE. Painted by Mary Beale. *Lent by Mr.  
Andrew Fountaine.*
782. HENRY IRETON, L.D., Deputy of Ireland. Painted by Wm.  
Dobson. *Lent by the Earl of Sandwich.*

783. COLONEL PHILIP JONES (1618-1674). *Lent by Mr. Robert Oliver Jones.*
784. SIR OLIVER CROMWELL, K.B. *Lent by Mr. Reginald Cholmondeley.*
785. BRIDGET CROMWELL, Mrs. Ireton. *Lent by Mr. Charles Polhill.*
786. ELIZABETH STEWARD, Mrs. Cromwell. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*
787. HENRY CROMWELL (1628-1675). Painted by Theodore Russel. *Lent by Mr. G. B. Lambert.*
788. LADY ELIZABETH CROMWELL. *Lent by Mr. Reginald Cholmondeley.*
789. HENRY IRETON, Lord Deputy of Ireland. Painted by Rt. Walker. *Lent by Mr. Charles Polhill.*
790. OLIVER CROMWELL, the Protector. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*
791. MR. ROBERT CROMWELL. Painted by Rt. Walker. *Lent by the Earl of Sandwich.*
792. COLONEL NATHANIEL FIENNES. Painted by Mirevelt. *Lent by the Rev. Lord Saye and Sele.*
793. SIR FRANCIS ROUSE (1579-1659). *Lent by Eton College.*
794. ARTHUR, first LORD CAPELL, AND HIS FAMILY. Painted by C. Jansen. *Lent by the Earl of Essex.*
795. ANDREW MARVELL. Painted by Adrian Hanneman. *Lent by Mr. John Rhodes.*
796. JOHN BUNYAN. Painted by T. Sadler. *Lent by the Rev. John Olive.*
797. ROBERT WALKER. Painted by Robert Walker. *Lent by Her Majesty (Hampton Court).*
798. OLIVER CROMWELL, the Protector. Painted by Sir Peter Lely. *Lent by Mr. G. J. A. Walker.*
799. OLIVER CROMWELL, the Protector. Painted by Robert Walker. *Lent by Mr. Charles Polhill.*
800. GENERAL LAMBERT. Painted by Robert Walker. *Lent by the Earl of Hardwicke.*
801. THOMAS BELLASYSE, Earl of Falconberg. Painted by Van der Helst. *Lent by Mr. George Handford.*
802. WILLIAM LENTHALL. *Lent by the National Portrait Gallery.*
803. OLIVER CROMWELL. Painted by Samuel Cooper. *Lent by Sidney-Sussex Collegé, Cambridge.*
804. ANDREW MARVELL. Painted by Gaspar Smitz. *Lent by Mr. E. H. Reynard.*
805. WILLIAM PRYNNE. *Lent by the Marquis Townshend.*

806. COLONEL WILLIAM CROMWELL. Painted by P. Van Somer.  
*Lent by Mr. Reginald Cholmondeley.*
807. GENERAL CHARLES FLEETWOOD. *Lent by the Society of Antiquaries.*
808. JOHN MILTON. *Lent by the Rev. R. C. Jenkins.*
809. ROBERT WALKER. Painted by Robert Walker. *Lent by the University Galleries, Oxford.*
810. CHALONER CHUTE. *Lent by Mr. W. Wiggett Chute.*
811. SIR JOHN MAYNARD. *Lent by Colonel Tempest.*
812. JOHN THURLOE. Painted by Henry Stone (Old Stone). *Lent by Mr. Charles Polhill.*
813. GENERAL JOHN DISBROWE, or DESBOROUGH. *Lent by Miss Disbrowe.*
814. JERRY WHITE, Chaplain to Oliver Cromwell. Painted by Vandyck. *Lent by Mr. G. J. A. Walker.*
815. GEORGE MONK, Duke of Albemarle, K.G. *Lent by Mr. J. B. Monck.*
816. ADMIRAL ROBERT BLAKE (1599-1657). Painted by Adrian Hanneman. *Lent by Mr. Andrew Fountaine.*
817. HENRY CROMWELL (1628-1675). Painted by Sir Peter Lely. *Lent by Mr. E. W. Field.*
819. JOHN MILTON. Painted by Jonathan Richardson. *Lent by the Countess Delawarr.*
820. JOHN MILTON. Painted by William Faithorne. *Lent by Mr. Edmund F. Moore.*
821. ELIZABETH CROMWELL, Mrs. Claypole. Painted by Robert Walker. *Lent by Mr. G. B. Lambert.*
822. SAMUEL DISBROWE, or DESBOROUGH. *Lent by Miss Disbrowe.*
823. GEORGE FOX (1624-1690). *Lent by Mrs. Watkins.*
824. MRS. CLAYPOLE. Painted by Sir Peter Lely. *Lent by Mr. G. J. A. Walker.*
825. ADMIRAL ROBERT BLAKE. *Lent by Mr. Raymond Pelly.*
826. SIR THOMAS VYNER, Bart. *Lent by the Goldsmiths' Company.*
827. SIR THOMAS ISHAM, Bart. Painted by Sir Peter Lely. *Lent by Sir Charles E. Isham, Bart.*
828. MOLL DAVIS. Painted by Sir Peter Lely. *Lent by the Earl of Essex.*
829. EDWARD MONTAGU, first Earl of Sandwich. Painted by Sir Peter Lely. *Lent by the Earl of Sandwich.*
830. CHARLES BEAUCLERK, first Duke of St. Albans. *Lent by Lord De l'Isle and Dudley.*



831. CATHERINE OF BRAGANZA. *Lent by Sir G. Hamilton Seymour, Bart., G.C.B.*
832. SIR FRANCIS THROCKMORTON, second Baronet. Painted by Gerard Zoest. *Lent by Sir William Throckmorton, Bart.*
833. NELL GWYN (1650-1587). Painted by Sir Peter Lely. *Lent by Her Majesty (Hampton Court).*
834. CATHERINE OF BRAGANZA. *Lent by the Earl of Clarendon, K.G.*
835. WILLIAM CHIEFFINCH or CIEFFING. *Lent by the Town Council, Salisbury.*
836. JAMES, DUKE OF MONMOUTH, K.G. *Lent by the Earl of Essex.*
837. CATHERINE OF BRAGANZA. Painted by Jacob Huysman. *Lent by Her Majesty (Buckingham Palace).*
838. WILLIAM CHIEFFINCH or CIEFFING. *Lent by the Earl of Verulam.*
839. LUCY WALTERS or BARLOW. *Lent by the Earl of Essex.*
840. HORTENSIA MANCINI, Duchess of Mazarin. Painted by Pierre Mignard. *Lent by Mr. H. Musgrave.*
841. NELL GWYN (1650-1637). Painted by Sir Peter Lely. *Lent by the Marquis of Hastings.*
842. BARBARA VILLIERS, Duchess of Cleveland. Painted by Sir Peter Lely. *Lent by Her Majesty (Hampton Court).*
843. CHARLES II. Painted by Sir Peter Lely. *Lent by the Corporation of Winchester.*
844. ELIZABETH HAMILTON, Comtesse de Grammont. Painted by Sir Peter Lely. *Lent by Her Majesty (Hampton Court).*
845. LOUISE RENEE DE KERHOUËL, Duchess of Portsmouth. Painted by Gascar. *Lent by Her Majesty (Hampton Court).*
846. ANNE, LADY FANSHAWE. Painted by Sir Peter Lely. *Lent by Sir William Stirling Maxwell, Bart., M.P.*
847. VICE ADMIRAL SIR JOHN LAWSON, Kt. Painted by Sir Peter Lely. *Lent by the Lords of the Admiralty.*
848. WILLIAM RICHARD GEORGE STANLEY, Lord Strange, afterwards ninth Earl of Derby. *Lent by the Earl of Derby, K.G.*
849. ROBERT THOMAS STANLEY (1656-1686). *Lent by the Earl of Derby, K.G.*
851. BARBARA VILLIERS, Countess of Castlemaine, Duchess of Cleveland. Painted by Sir Peter Lely. *Lent by Mr. Andrew Fountaine.*
852. SIR RICHARD FANSHAWE, Bart. (1608-1666). Painted by Sir Peter Lely. *Lent by Sir William Stirling Maxwell, Bart., M.P.*
855. GEORGE VILLIERS, second Duke of Buckingham. *Lent by Mr. C. Wykeham Martin, M.P.*

857. MRS. MARY BEALE. Painted by Sir Peter Lely. *Lent by Mr. George Handford.*
858. GEORGE MONK, Duke of Albemarle, K.G. Painted by Robert Walker. *Lent by the Earl of Sandwich.*
859. SIR WILLIAM MORRICE, Kt. *Lent by Mr. W. H. Pole Carew.*
860. MARGARET LUCAS, Duchess of Newcastle. Painted by Sir Peter Lely. *Lent by Mr. F. Vernon Wentworth.*
861. ANDREW MARVELL (1620-1678). Ascribed to Daniel Mytens. *Lent by Mr. Reginald Cholmondeley.*
862. SIR GEORGE CARTERET, Bart. Painted by Sir Peter Lely. *Lent by the Rev. Lord John Thynne.*
863. SIR WILLIAM DUGDALE, Kt., Garter King of Arms. *Lent by Mr. John Gough Nichols.*
864. MRS. APHRA BEHN. Painted by Sir Peter Lely. *Lent by Mr. Philip H. Howard.*
865. SIR WILLIAM DOMVILE, Kt. *Lent by Sir Charles Compton W. Domville, Bart.*
866. ELEANOR, LADY BYRON. Painted by Sir Peter Lely. *Lent by Her Majesty (Hampton Court).*
867. RICHARD WISEMAN. Painted by Sir Balthazar Gerbier. *Lent by the Royal College of Surgeons.*
868. SIR HARBOTTLE GRIMSTONE. Painted by Sir Peter Lely. *Lent by the Earl of Verulam.*
869. DOROTHEA HELENA VON RUPA, wife of Charles, eighth Earl of Derby. *Lent by the Earl of Derby, K.G.*
870. CHARLES STANLEY, eighth Earl of Derby. *Lent by the Earl of Derby, K.G.*
871. CHIEF JUSTICE SIR RICHARD RAINSFORD, Kt. Painted by Gerard Zoest. *Lent by Lincoln's Inn.*
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49. MADAME LA COMTESSE D'OLONNE as Diana. From Strawberry Hill Collection. Enamel. By Petitot. *Lent by Mr. R. S. Holford, M.P.* No. 747.
50. WILLIAM LENTHALL, 1591-1682, Speaker of the Rump Parliament. Signed and dated "S. C. 1652." Card. By S. Cooper. *Lent by Mr. R. S. Holford, M.P.* No. 760.
51. SIR NICHOLAS POYNTZ, of Iron Acton. Vellum. By Hans Holbein. *Lent by Mr. R. S. Holford, K.P.* No. 763.
52. PHILIP DORMER, fourth Earl of Chesterfield, the writer of the well-known "Letters" to his Son, 1694-1773. Ivory. *Lent by the Earl of Chesterfield.* No. 769.
53. CHARLES XII., of Sweden. *Lent by the Earl of Chesterfield.* No. 770.
54. BARBARA VILLIERS, Duchess of Cleveland, daughter of William Villiers, Viscount Grandison in Ireland. Died at Chiswick 1709. *Lent by the Earl of Chesterfield.* No. 772.
55. JULES CARDINAL MAZARIN, born 1602, d. 1661; succeeded Cardinal Richelieu as Prime Minister of Louis XIV. Enamel. By Petitot. *Lent by Mr. John Jones.* No. 774.
56. QUEEN ELIZABETH (1533-1603) in a very richly jewelled dress and lace ruff. From the Strawberry Hill Collection. By Nicholas Hilliard. *Lent by Mr. John Jones.* No. 805.
57. LA DUCHESSE DE BERRI. Enamel. By Jean Petitot. *Lent by Mr. John Jones.* No. 824.
58. CHARLES I. when Prince of Wales, wearing the collar of the Garter. Signed "Gerbier fecit," and dated "1616." By Sir Balthazar Gerbier. *Lent by Mr. John Jones.* No. 835.
59. COMTE DE VERMANDOIS, natural son of Louis XIV. and Madame de la Vallière. Enamel. By Jean Petitot. *Lent by Mr. John Jones.* No. 854.
60. RICHARD CROMWELL, eldest son of the Protector. Signed "S. C." and dated "1664." Vellum. By Samuel Cooper. *Lent by Miss Talbot.* No. 880.
61. LAVINIA COUNTESS SPENCER, and her Son J. C. LORD ALTHORP; after the picture by Sir J. Reynolds. Enamel. By W. H. Craft. *Lent by Earl Spencer, K.G.* No. 920.
62. ARMAND JEAN DU PLESSIS, Cardinal Richelieu, 1585-1642, a celebrated French Minister in the time of Louis XIII. Enamel. By Jean Petitot. *Lent by Earl Spencer, K.G.* No. 927.

63. HENRIETTA BOYLE, Countess of Rochester, daughter of Richard Boyle, Earl of Cork, and wife of Lawrence Hyde, Earl of Rochester. By S. Cooper. *Lent by Earl Spencer, K.G.* No. 93.
64. LADY GEORGINA SPENCER, wife of William, fifth Duke of Devonshire. A profile sketch from nature on ivory, 1788. By Ozias Humphrey. *Lent by Earl Spencer, K.G.* No. 94.
65. SIR JOHN BOLING HATTON and his mother. Signed and dated "L. 1525." By Lucas de Heere. *Lent by Earl Spencer, K.G.* No. 950.
66. JOHN HAMPDEN (1594-1643). In oil on copper. By Samuel Cooper. *Lent by Earl Spencer, K.G.* No. 951.
67. BARBARA VILLIERS, DUCHESS OF CLEVELAND. Vellum. Samuel Cooper. *Lent by Earl Spencer, K.G.* No. 961.
68. PORTRAIT OF A LADY AND CHILD, temp. Charles II. Signed "N.D." *Lent by Earl Spencer, K.G.* No. 962.
69. SIR GODFREY KNELLER (1648-1723). Signed and dated "B.L. 1724." By Bernard Lens. *Lent by Earl Spencer, K.G.* No. 964.
70. SARAH JENNINGS, DUCHESS OF MARLBOROUGH. Enamel. By C. F. Zincke. *Lent by Mr. W. B. Stopford.* No. 979.
71. LADY ELIZABETH GERMAINE. Enamel. By C. F. Zincke. *Lent by Mr. W. B. Stopford.* No. 985.
72. ELIZABETH, daughter of Lieut.-General W. P. Colyear, and wife of Lionel Cranfield, first Duke of Dorset. Enamel. By C. F. Zincke. *Lent by Mr. W. B. Stopford.* No. 986.
73. THE LADY ARABELLA STUART, daughter of Charles Stuart, Earl of Lennox, and wife of William Seymour, Earl of Hertford. By N. Hilliard. *Lent by Mr. W. Maskell.* No. 1,000.
74. MADAME DU BARRY (1746-1793). *Lent by Mr. W. Meyrick.* No. 1,018.
75. THE RIGHT HON. W. E. GLADSTONE AND HIS SISTERS as children. Ivory. By T. Hargreaves. *Lent by the Right Hon. W. E. Gladstone, M.P.* No. 1,028.
76. ELIZABETH CLAYPOLE, the favourite daughter of the Protector. Signed and dated "S.C. 1653." Card. By S. Cooper. *Lent by the Duke of Devonshire, K.G.* No. 1,033.
77. EDWARD VI. (1537-1553), when a child. Signed "P.O." Card. By Peter Oliver. *Lent by the Duke of Devonshire, K.G.* No. 1,034.
78. OLIVER CROMWELL; profile drawing, from which Houbraken engraved his portrait. Paper. By Samuel Cooper. *Lent by the Duke of Devonshire, K.G.* No. 1,037.



79. SIR JOHN SHELLEY, fourth Bart., of Michelgrove, co. Sussex, painted in 1726, died 1771. Enamel. By C. F. Zinke. *Lent by the Dowager Lady Shelley.* No. 1,061.
80. FRANCES DOWAGER LADY SHELLEY, daughter of Thomas Winckley, Esq., of Brockholes. Ivory. By Sir G. Hayter. *Lent by the Hon. Mrs. Edgcumbe.* No. 1,062.
81. PORTRAIT OF KING CHARLES I. This interesting relic is formed of the king's hair dipped in his blood on the scaffold. *Lent by the Dowager Lady Shelley.* No. 1,064.
82. PROFILE PORTRAIT OF ELIZA LINLEY, wife of Richard Brinsley Sheridan. Enamel. *Lent by the Dowager Lady Shelley.* No. 1,065.
83. DAVID TENIERS the elder, born at Antwerp 1582, died there 1649. Signed and dated "B. G. 1627." By Sir Bal. Gerbier. *Lent by Mr. J. H. Hawkins.* No. 1,158.
84. WILLIAM CECIL LORD BURLEIGH (1520-1598), Lord High Treasurer and Secretary of State to Queen Elizabeth. Card. *Lent by Mr. J. H. Hawkins.* No. 1,162.
85. FRANCES HOWARD, wife of Robert Devereux, Earl of Essex, the Parliamentary general. Card. Ascribed to Peter Oliver. *Lent by Mr. J. H. Hawkins.* No. 1,163.
86. MRS. IVES, of Catton, Norfolk. Signed and dated "J. D. 1780." Crayons. By J. Downman. *Lent by Lord Boston.* No. 1,168.
87. THOMAS SACKVILLE, FIRST EARL OF DORSET. By Caldicate. *Lent by the Countess of Caledon.* No. 1,184.
88. BARBARA VILLIERS, DUCHESS OF CLEVELAND, d. 1709. Signed and dated "S. C. 1664." Card. By S. Cooper. *Lent by the Countess of Caledon.* No. 1,187.
89. PORTRAIT OF A YOUNG MAN, perhaps that of Richard Cromwell. Signed and dated "S. C. 1653." Card. By Samuel Cooper. *Lent by the Countess of Caledon.* No. 1,190.
90. SIR HENRY BLOUNT. Inscribed "Sir H. bt. Ætat. 58." Vellum. *Lent by the Countess of Caledon.* No. 1,192.
91. KATHARINE BUTLER, LADY BLOUNT. Signed and dated 1700. Pencil on vellum. By T. Forster. *Lent by the Countess of Caledon.* No. 1,193.
92. JOYCE LADY LAKE, daughter of John Crowther, Esq., married Sir James Lake, Bt., about 1782. Ivory. By R. Cosway, R.A. *Lent by Mr. Lea.* No. 1,248.
93. MRS. GEORGE HARDINGE, about 1780. After Sir Joshua Reynolds. Ivory. By Ozias Humphrey. *Lent by Mr. Lea.* No. 1,250.
94. SIR ROBERT STRANGE, the Engraver. Medallion portrait. By J. B. Greuze. *Lent by Mr. Alexander Trotter.* No. 1,263.

95. H.R.H. GEORGE AUGUSTUS FREDERICK, PRINCE OF WALES. Full length portrait in pencil. By R. Cosway, R.A. *Lent by the Hon. William Ashley.* No. 1,279.
96. H.R.H. FREDERICK DUKE OF YORK AND ALBANY. Full length portrait in pencil. By R. Cosway, R.A. *Lent by the Hon. William Ashley.* No. 1,287.
97. MR. BARBOR, who had the accompanying jewel made, in commemoration of his deliverance from the stake by the death of Queen Mary. Card. *Lent by the Rev. E. E. Blencowe.* No. 1,288.
98. SIR FRANCIS DRAKE, the celebrated naval commander and navigator (1545-1596). Vellum. By John Hoskins. *Lent by the Earl of Gosford.* No. 1,341.
99. ISAAC OLIVER, the Miniature Painter (1556-1617), pupil of Nicholas Hilliard, and father of Peter Oliver. Vellum. *Lent by the Earl of Gosford.* No. 1,347.
100. GENERAL CHARLES FLEETWOOD, son of Sir W. Fleetwood. Signed and dated "S. C. 1656." By Samuel Cooper. *Lent by the Earl of Gosford.* No. 1,349.
101. ANNE MARIE LOUISE DUCHESSE D'ORLEANS, known as "Mademoiselle." Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,352.
102. HENRIETTE DUCHESSE D'ORLEANS, known as "Belle Henriette." Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,353.
103. LOUIS XIV. OF FRANCE. Enamel. By Jean Petitot. *Lent by the Earl of Gosford.* No. 1,354.
104. JOHN FLAXMAN, R.A., the Sculptor (1755-1826). By himself. *Lent by Mr. George Smith.* No. 1,389.
105. DR. SAMUEL JOHNSON. Ivory. By Miss Frances Reynolds. *Lent by the Rev. James Beck.* No. 1,431.
106. MRS. SAMUEL JOHNSON. By Miss Frances Reynolds. *Lent by the Rev. James Beck.* No. 1,432.
107. MARGARITA MACDONALD, 1801. Ivory. By Mrs. Macdonald. *Lent by the Misses Robertson Macdonald.* No. 1,442.
108. LIEUT.-COL. ROBERTSON MACDONALD, of Kinlochmoidart, 1801. Ivory. By Mrs. Mee. *Lent by the Misses Robertson Macdonald.* No. 1,443.
109. MARY, daughter of Charles I. Married in 1648, to William II. Prince of Orange, by whom she had an only son, who became William III. Oil. *Lent by the Rev. J. Beck.* No. 1,447.
110. CHARLES I., drawn in fine brush lines on paper prepared with a thin coating of plaster. Signed "M. S. sc. 1647." By Matthew Snelling. *Lent by the Rev. James Beck.* No. 1,450.
111. THE INFANTA MARY OF SPAIN. *Lent by the Rev. James Beck.* No. 1,452.

112. JULES CARDINAL MAZARIN (1602-1661). By J. Petitot.  
*Lent by Lord Fitzhardinge.* No. 1,477.
113. EDMUND SPENSER, the Poet, author of the "Faerie Queen"  
(1553-1599). By Nicholas Hilliard. *Lent by Lord Fitzhardinge.*  
No. 1,485.
114. HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON.  
Signed and dated "I. O. 1616." By Isaac Oliver. *Lent by*  
*Mr. C. Sackville Bale.* No. 1,640.
115. EDMUND WALLER, the Poet, born 1605, died 1687. By  
Samuel Cooper. *Lent by Mr. C. Sackville Bale.* No. 1641.
116. HENRY DUKE OF RICHMOND, K.G. (1519-1536). This  
miniature is inscribed "HENRY DVCK OFF RICHEMOD ETATIS  
SVÆ XV°." Card. *Lent by Mr. C. Sackville Bale.* No. 1,643.
117. LADY JANE SEYMOUR, third wife of King Henry VIII.  
Inscribed A°NXXV. By Holbein. *Lent by Mr. C. Sackville*  
*Bale.* No. 1,645.
118. LADY LEIGH. Signed "S. C. 1648." Card. By Samuel  
Cooper. *Lent by Mr. C. Sackville Bale.* No. 1,647.
119. QUEEN ELIZABETH (1533-1603). Card. By Nicholas  
Hilliard. *Lent by Mr. C. Sackville Bale.* No. 1,650.
120. LADY SARAH NAPIER, daughter of Charles, second Duke of  
Richmond, and wife of the Hon. George Napier. Ivory. *Lent*  
*by Mr. John Moore Napier.* No. 1,658.
121. MISS CLAYTON. Signed and dated "A. P. 1786." Ivory.  
By Andrew Plimer. *Lent by Mr. John Moore Napier.* No.  
1,661.
122. GEORGIANA CAROLINE, daughter of Charles, second Duke  
of Richmond. Ivory. Ascribed to A. Plimer. *Lent by*  
*Mr John Moore Napier.* No. 1,679.
123. PRINCE CHARLES EDWARD STUART. Indian ink on  
card. By Giles Hussey. *Lent by Lord Arundell of Wardour.*  
No. 1,685.
124. PORTRAIT OF A LADY. Card. *Lent by the Rev. William*  
*Vernon Harcourt.* No. 1,710.
125. THE LADY DOROTHY PERCY, wife of Robert Sidney,  
second Earl of Leicester, and mother of Algernon Sidney. *Lent*  
*by the Rev. William Vernon Harcourt.* No. 1,712.
126. QUEEN ELIZABETH, portrait in profile. *Lent by the Rev.*  
*William Vernon Harcourt.* No. 1,713.
127. ROBERT DUDLEY, EARL OF LEICESTER (1532-1588),  
the favourite of Queen Elizabeth. *Lent by the Rev. William*  
*Vernon Harcourt.* No. 1,714.
128. THE LADY MARY SYDNEY, COUNTESS OF PEM-  
BROKE. Card. By N. Hilliard. *Lent by the Rev. William*  
*Vernon Harcourt.* No. 1,715.



129. PORTRAIT OF A GENTLEMAN, time of Queen Elizabeth, in a black quilted dress. Card. *Lent by the Rev. William Vernon Harcourt.* No. 1,716.
130. ROBERT DEVEREUX, EARL OF ESSEX (1567-1601), the unfortunate favourite of Queen Elizabeth. *Lent by the Rev. William Vernon Harcourt.* No. 1,717.
131. MRS. FITZHERBERT (1756-1837). Signed "A. P." Ivory. By Andrew Plimer. *Lent by Mr. Percy Doyle, C.B.* No. 1,754.
132. JEAN PAUL MARAT. *Lent by Mr. Percy Doyle, C.B.* No. 1,771.
133. ANNE, daughter of Charles I.; died an infant. Oil, on panel. By Vandyck. *Lent by Earl Spencer, K.G.* No. 1,790.
134. FRANCES HOWARD COUNTESS OF ESSEX AND SOMERSET. By Isaac Oliver. *Lent by the Earl of Derby, K.G.* No. 1,811.
135. LADY ELIZABETH HAMILTON, daughter of James sixth Duke of Hamilton and Elizabeth his Duchess. Card. By W. Derby. *Lent by the Earl of Derby, K.G.* No. 1,845.
136. ELIZABETH GUNNING, Duchess of Hamilton and afterwards of Argyll. Card. By W. Derby. *Lent by the Earl of Derby, K.G.* No. 1,846.
137. PORTRAIT OF THE ARTIST'S SON. End of the 17th century. Crayons tinted. By Mrs Maria Beale. *Lent by the Rev. Dr. Wellesley.* No. 1,897.
138. PORTRAIT OF THE ARTIST'S SON. End of the 17th century. Crayons tinted. By Mrs. Maria Beale. *Lent by the Rev. Dr. Wellesley.* No. 1,898.
139. KING CHARLES I. Ascribed to J. Hoskins. *Lent by Mr. W. C. Morland.* No. 1,932.
140. HENRIETTA MARIA, Queen of Charles I. Card. Ascribed to J. Hoskins. *Lent by Mr. W. C. Morland.* No. 1,933.
141. EDWARD COURTENAY EARL OF DEVON. Card. *Lent by Mr. W. C. Morland.* No. 1,934.
142. OLIVER CROMWELL. By Samuel Cooper. *Lent by the Earl of Warwick.* No. 1,942.
143. ROBERT LORD BROOKE, a leader of the Parliamentary forces. Signed "S. C." Card. By Samuel Cooper. *Lent by the Earl of Warwick.* No. 1,947.
144. MRS. CROMWELL, daughter of Sir Richard Stewart or Stuart, mother of the Protector. Died 1653. Signed. Card. By A. Hertocks. *Lent by Mr. R. G. Clarke.* No. 1,962.
145. THE DUCHESS OF ST. ALBANS. By Richard Gibson. *Lent by Mr. J. H. Hawkins.* No. 1,989.

146. AUGUST F. F. VON KOTZEBUE, the German Writer and Dramatist, b. 1761, assassinated 1819. By Sené. *Lent by Mr. J. H. Hawkins.* No. 1,995.
147. CHARLES II. (1630-1685). Vellum. By David Logan. *Lent by the Rev. James Beck.* No. 2,017.
148. FREDERICK THE GREAT OF PRUSSIA, born 1712, came to the throne in 1740, died 1786. Ivory. *Lent by the Bodleian Library, Oxford.* No. 2,023.
149. A. H. SUTHERLAND, ESQ., a liberal benefactor to the Bodleian Library. Ivory. *Lent by the Bodleian Library.* No. 2,024.
150. FRANCES BECKWITH, first wife of A. H. Sutherland, Esq. Ivory. *Lent by the Bodleian Library, Oxford.* No. 2,025.
151. PROFILE PORTRAIT OF THE EMPEROR NAPOLEON I. Signed "Loughi f. à Milan." Crayon. *Lent by the Bodleian Library, Oxford.* No. 2,026.
152. KING CHARLES II. when young. Card. *Lent by the Duke of Richmond.* No. 2,032.
153. KING CHARLES II. in armour. Enamel. By J. Petitot. *Lent by the Duke of Richmond.* No. 2,034.
154. FRANÇOIS I. of France. Oil. By François Clouet, called Janet. *Lent by Mr. Joseph Bond.* No. 2,059.
155. KING HENRY VIII. Oil. By Hans Holbein. *Lent by Earl Spencer, K.G.* No. 2,082.
156. PORTRAIT OF A LADY. Signed "P.O." Card. By Peter Oliver. *Lent by the Earl of Shaftesbury, K.G.* No. 2,088.
157. SIR ANTHONY ASHLEY COOPER FIRST EARL OF SHAFTESBURY in his robes as Lord Chancellor. By S. Cooper. *Lent by the Earl of Shaftesbury, K.G.* No. 2,092.
158. PORTRAIT OF A GENTLEMAN in a furred dress. Beginning of 16th century. By Hans Holbein. *Lent by the Earl of Shaftesbury, K.G.* No. 2,093.
159. LADY MARY WORTLEY MONTAGUE. Painted in a Turkish costume. Probably the work of J. S. Liotard. *Lent by Capt. L. Seymour Dawson Damer, M.P.* No. 2,127.
160. LADY HORATIO SEYMOUR, daughter of James second Earl of Waldegrave. By R. Cosway, R.A. *Lent by Capt. L. S. Dawson Damer, M.P.* No. 2,128.
161. MRS. FITZHERBERT (1756-1837). Ivory. By R. Cosway, R.A. *Lent by Capt. L. S. Dawson Damer, M.P.* No. 2,131.
162. H.R.H. GEORGE FREDERICK AUGUSTUS PRINCE OF WALES, b. 1762, crowned 1820, d. 1830. Ivory. By R. Cosway, R.A. *Lent by Capt. L. S. D. Damer, M.P.* No. 2,132.
163. LORD GEORGE AUGUSTUS CAVENDISH, died 1794. A sketch by Sir Joshua Reynolds. Paper. *Lent by Mr. Clifford W. Chaplin.* No. 2,137.

164. MARIA COUNTESS OF WALDEGRAVE, wife of James, Earl of Waldegrave, and afterwards of H.R.H. the Duke of Gloucester. Ivory. By R. Cosway, R.A. *Lent by Capt L. S. D. Damer, M.P.* No. 2,142.
165. SIR ANTHONY ASHLEY COOPER (1621-1683). An original sketch. Paper. By Samuel Cooper. *Lent by the Hon. William Ashley.* No. 2,144.
166. MARIE ANTOINETTE, Queen of Louis XVI. of France. Vellum. By Dumont. *Lent by Mr. Durlacher.* No. 2,153.
167. LADY ARABELLA STUART. Signed "A. O." By Isaac Oliver. *Lent by Mr. G. Digby Wingfield Digby.* No. 2,169.
168. SIR KENELM DIGBY. After Vandyck, by Peter Oliver. *Lent by Mr. George Digby Wingfield Digby.* No. 2,172.
169. LADY VENETIA DIGBY. After Vandyck, by Peter Oliver. *Lent by Mr. George Digby Wingfield Digby.* No. 2,173.
170. SARAH, daughter of R. Bodicoate, Esq., and wife of Samuel Tyssen, of Narborough Hall. Signed and dated "J. S. 1781." Ivory. By J. Smart. *Lent by the Rev. J. Yelloly.* No. 2,183.
171. SARAH, daughter of W. Hougham, Esq., wife of Samuel Little, Esq., and afterwards of Samuel Tyssen, Esq. Enamel. By C. Zinke. *Lent by the Rev. J. Yelloly.* No. 2,185.
172. PORTRAIT OF A CHILD. Ivory. By Andrew Plimer. *Lent by Miss Carpenter.* No. 2,199.
173. LADY THERESA STRANGEWAYS. Ivory. By A. Plimer. *Lent by Miss Carpenter.* No. 2,200.
174. GENERAL SIR ROWLAND HILL, created Viscount Hill. *Lent by Miss Carpenter.* No. 2,201.
175. PORTRAIT OF A LADY. Signed "C. H." Ivory. *Lent by Sir C. Wentworth Dilke, Bt.* 2,225.
176. RT. HON. EDMUND BURKE, statesman and orator. Enamel. By H. Spicer, after Ozias Humphrey. *Lent by Mr. T. Moreton Wood.* No. 2,228.
177. RT. HON. EDMUND BURKE when young. Ivory. By Sir Joshua Reynolds. *Lent by Mr. T. Moreton Wood.* No. 2,229.
178. PORTRAIT OF A LADY. Ivory. *Lent by Mr. Dudley Coutts Marjoribanks, M.P.* No. 2,236.
179. PORTRAIT OF A LADY. Ivory. *Lent by Mr. Dudley Coutts Marjoribanks, M.P.* No. 2,246.
180. LADY HAMILTON, wife of Sir William Hamilton, and the friend of Lord Nelson. Ivory. By R. Cosway, R.A. *Lent by Mr. J. Hughes Anderdon.* No. 2,298.
181. MRS. JANE MIDDLETON, one of the beauties at the court of Charles II. Enamel. By Jean Petitot. *Lent by Lord Taunton.* No. 2,350.



182. LUCIUS CARY SECOND VISCOUNT FALKLAND (1610-1643). Card. By J. Hoskins, the younger. *Lent by Lord Taunton.* No. 2,352.
183. EMILY OGILVIE. Signed by the artist and dated 1800. Enamel. By H. Bone, R.A. *Lent by Mrs. Aldridge.* No. 2,362.
184. MADAME LA DUCHESSE DE BRISSAC. Ivory. By Campana. *Lent by Lady Sophia Des Vœux.* No. 2,544.
185. MARIA LESZCZINSKA (1703-1760), daughter of Stanislaus King of Poland, and married in 1725 to Louis XV. of France. *Lent by Lady Sophia Des Vœux.* No. 2,545.
186. PORTRAIT OF A LADY. *Lent by Lady Sophia Des Vœux.* No. 2,547.
187. PORTRAIT OF A LADY. "Anno Ætatis suæ 23." Card. By Hans Holbein. *Lent by Mr. J. H. Hawkins.* No. 2,627.
188. GEORGIANA DUCHESS OF DEVONSHIRE AND CHILD, after Sir Joshua Reynolds. Ivory. *Lent by the Hon. Ashley G. Ponsonby, M.P.* No. 2,726.
189. THOMAS HOWARD FOURTH DUKE OF NORFOLK (1536-1572). Inscribed "Ætatis 25, 1562." Oil. By Sir Antonio Moore. *Lent by Mr. P. H. Howard.* No. 2,746.
190. ELIZABETH, daughter of James I., and wife of Frederick King of Bohemia. Signed "P. O." By Peter Oliver. *Lent by Sir C. Wentworth Dilke, Bt.* No. 2,754.
191. LUCY PERCY COUNTESS OF CARLISLE, sister of Algernon Percy Earl of Northumberland. Card. By Samuel Cooper. *Lent by Mr. Joseph Bond.* No. 2,835.
192. THOMAS OTWAY, the English dramatic writer. Signed and dated "1680." In pencil on vellum. By R. White. *Lent by the Rev. Dr. Wellesley.* No. 2,853.
193. ARABELLA FERMOR, the heroine of Pope's "Rape of the Lock." In oil. *Lent by the Lord Herries.* No. 2,854.
194. MIRANDA, from a head by Romney. 1790. By J. W. Slater. *Lent by Mr. J. H. Anderdon.* No. 2,877.
195. ALEXANDER POPE, the Poet (1688-1744). A profile portrait in crayons. *Lent by the Bodleian Library.* No. 2,883.
196. RICHARD CROMWELL, son of the Protector, died 1712. By Samuel Cooper. *Lent by Mr. J. T. Gibson Craig.* No. 2,884.
197. THE DUCHESS OF RUTLAND. Ivory. *Lent by Mr. J. T. Gibson Craig.* No. 2,885.
198. THOMAS ALCOCK. A crayon sketch. By Samuel Cooper. *Lent by the Bodleian Library, Oxford.* No. 2,894.
199. LADY CHARLOTTE DUNCOMBE. Paper. By R. Cosway, R.A. *Lent by Mr. W. B. Stopford.* No. 2,913.
200. PORTRAIT OF A LADY. Signed. Ivory. By Sené. *Lent by Mr. A. Barker.* No. 2,930.

## RAPHAEL'S CARTOONS,

PHOTOGRAPHED FROM THE ORIGINALS, IN FIVE DIFFERENT SIZES.

1. CHRIST'S CHARGE TO ST. PETER. No. 5 Size, 8 in. by 5 in. (Matthew xvii. v. 16.) 1
2. THE MIRACULOUS DRAUGHT OF FISHES. No. 5 Size, 8 in. by 5 in. (Luke v. v. 8.) 1
3. PAUL PREACHING AT ATHENS. No. 5 Size, 8 in. by 5 in. (Acts xvii. v. 22.) 1
4. THE DEATH OF ANANIAS. No. 5 Size, 8 in. by 5 in. (Acts v. v. 5.) 1
5. ELYMAS THE SORCERER STRUCK WITH BLINDNESS. No. 5 Size, 8 in. by 5 in. (Acts xiii. v. 11.) 1
6. ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE. No. 5 Size. (Acts iii. v. 1.) 1
7. SACRIFICE AT LYSTRA. No. 5 Size, 8 in. by 5 in. (Acts xvi. v. 13.) 1
- The Set of Seven Cartoons. No. 5. 7
- 8 THE SEVEN CARTOONS. No. 4 Size, 15 in. by 11 in. to 18s. 8d.
14. Separately each 2s. 8d.
- 15 THE SEVEN CARTOONS. No. 3 Size, 23 in. by 15 in. to 21. 2s.
21. Separately each 6d.
- 22 THE SEVEN CARTOONS. No. 2 Size, 31 in. by 21 in. to 31. 10s.
28. Separately each 10s.
- 29 THE SEVEN CARTOONS. No. 1 Size, 48 in. by 30 in. to 291. 8s.
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51. HEAD OF ST. PAUL.	6s.
52. HEAD OF ST. PAUL AND TWO OTHERS.	6s.
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56. BOY WITH DOVES.	6s.
57. HEAD OF LAME MAN.	6s.
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*The Sacrifice at Lystra.*

59. BOYS AT THE ALTAR.	6s.
60. HEADS OF BOYS AT THE ALTAR.	6s.



ORIGINAL DRAWINGS BY RAPHAEL IN THE MUSEUM  
OF THE LOUVRE, PARIS.

61. SAINT CATHARINE OF ALEXANDRIA, a study for the picture now in the National Gallery. 2s. 8
62. "CHRIST'S CHARGE TO ST. PETER," a study differing a few details from the cartoon at the South Kensington Museum. 2s. 8
63. "FINDING THE CUP IN BENJAMIN'S SACK;" a pen and ink drawing. 2s. 3
64. THE PASSAGE OF THE RED SEA, a study for the painting in the Loggie of the Vatican. 2s. 6
65. MOSES RECEIVING THE TABLES ON MOUNT SINAI, a study for the painting in the Loggie of the Vatican. 2s. 3
66. THE VIRGIN AND THE THREE MARYS LAMENTING OVER THE BODY OF CHRIST, with figures of St. John and St. Joseph of Arimathea; a pen drawing with tints. 1s. 10
67. THE SALUTATION OF THE VIRGIN, a study with outlines pierced either for painting or engraving from. 2s. 8
68. MALE STUDY, apparently for the figure of Christ in the "Charge to St. Peter." 2s. 1
69. SITTING FIGURE OF A SAINT, with his left hand resting on a book; a pen sketch. 1s. 6
70. THE "TRANSFIGURATION," a study of two nude figures. In the painting these figures are draped. 2s. 6
71. HEAD OF THE FIRST AVENGING ANGEL in the "Heliodorus driven from the Temple." 2s. 3
72. HEAD OF THE SECOND AVENGING ANGEL in the "Heliodorus driven from the Temple." 2s. 3
73. POPE JULIUS II. borne in his chair on the shoulders of four men with numerous attendants, pen study for a portion of the "Heliodorus driven from the Temple." 2s. 3
74. THE "REPULSE OF ATTLA," a drawing. The group of the Pope and his attendants was brought to the foreground in the painting. 2s. 3
75. THE BATTLE OF CONSTANTINE AGAINST MAXENTIUS. The fresco from this composition was painted by Giulio Romano after the death of Raphael. 2s. 8
76. "THE DISPUTE OF THE SACRAMENT." Detail studied for the figure of Bramante. 2s. 3
77. PORTRAIT OF A FEMALE, in pen and ink; apparently the model for Raphael's Madonnas. 1s. 10

78. A YOUNG FEMALE with left arm elevated, a study. 2s. 3d.
79. MALE HEAD, a study. 1s. 10d.
80. "CUPID AND PSYCHE," a study. 2s. 3d.
81. MERCURY, with two other figures and a boy blowing a horn, with a goat standing behind him ; pen and ink studies. 2s. 3d.
82. VENUS VICTRIX AND CUPID, and HYGIEIA, two pen and ink studies. 2s. 3d.
83. SAINT JOHN THE BAPTIST, several pen sketches for the figure. 2s. 3d.
84. GROUP OF NUDE FIGURES attacking a fortification, a pen drawing. 2s. 8d.
85. THE VIRGIN AND CHILD seated in an open landscape, with buildings in the distance ; a tinted drawing. 1s. 10d.
86. THE VIRGIN AND CHILD, a pen drawing, highly finished. 1s. 6d.
87. MOTHER AND CHILD, a sketch from nature. 1s. 6d.
88. MOTHER AND CHILD, and a head of an old man, two sketches. 1s. 10d.
89. MOTHER AND CHILD, the face of the mother in profile ; a pen sketch. 1s. 10d.
90. MOTHER AND CHILD, the upper part of the figures only ; a slight pen sketch. 1s. 6d.
91. TWO CHILDREN, and part of the head of a third one ; a highly finished pen sketch. 1s. 6d.
92. CHRIST SEATED IN GLORY between the Virgin Mary and St. John, with St. Paul and St. Catharine beneath. 2s. 3d.
93. DENUNCIATION. Apelles having been falsely accused as a conspirator against Ptolemæus, composed a picture to demonstrate the dangers of denunciation under a suspicious prince. This drawing was made by Raphael from Lucian's description of the picture. 2s. 8d.

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## ORIGINAL DRAWINGS BY RAPHAEL IN THE COLLECTION OF THE UNIVERSITY OF OXFORD.

94. GROUP OF FOUR SOLDIERS, being slight sketches for figures in one of the frescoes in the Libreria of Siena, painted from Raphael's designs, by Pinturicchio. Early or "Perugino" period. Silver point drawing on grey prepared ground. 2s. 3d.
95. TWO FIGURES, studies from the life for two soldiers, intended for a composition of the Resurrection. Early or "Perugino" manner. Metal point drawing on prepared ground heightened with white. 2s. 8d.
96. A YOUNG MAN SEATED HOLDING A BOOK, study from nature. Early or "Perugino" manner. Metal point drawing on prepared ground. 1s. 6d.
97. A MONK PREACHING; sketch in metal point on prepared ground. Early period. 1s. 10d.
98. A KNEELING SAINT, probably St. Francis; sketch in metal point on prepared ground. "Perugino" period. 2s. 3d.
99. TWO YOUNG MEN WITH MUSICAL INSTRUMENTS intended for angels in the picture of the Coronation of the Virgin, now in the Vatican Museum. Studies from nature. Metal point on prepared ground. "Perugino" period. 2s. 3d.
100. A YOUNG MAN HOLDING UP A CUP, probably for one of the Magi in a composition of the Adoration of the Kings; drawing in Italian chalk, also partly outlined with the pen in bistre. Study from the life. "Perugino" period. 2s. 3d.
101. TOBIT AND THE ANGEL; metal point on prepared ground, heightened with white. Study, probably from the life. Early or "Perugino" period. 1s. 10d.
102. A YOUNG MAN STANDING; Italian chalk. Study from the life. Early or "Perugino" period. 2s. 8d.
103. A YOUNG MAN PLAYING A GUITAR; pen outline. Early or "Perugino" period. 1s. 2d.
104. A SHEPHERD WITH A BAGPIPE; bistre pen drawing. Early or "Perugino" period. 1s. 6d.
105. ST. JOSEPH LEANING ON HIS STAFF, for a composition of the Nativity; bistre pen drawing. Early period. 1s. 6d.
106. A SHEET OF STUDIES, various slight sketches on a small scale of a Holy Family, amorini, standing figures of saints, a church and other buildings for a background; bistre pen drawing. Early period. 2s. 3d.



107. A YOUNG MAN, probably a study for an angel, in a composition of the Coronation of the Virgin ? A slight drawing in black chalk. Early period. 2s. 3d.
108. A SHEET OF STUDIES, slightly indicated figures of a young man standing and a kneeling draped figure ; Italian chalk and bistre pen. Early period. 1s. 10d.
109. ST. JEROME ON HIS KNEES DOING PENANCE ; in the background an elaborate view of a city, having some resemblance to Perugia ; pen drawing in bistre. Early or "Perugino" period. 2s. 3d.
110. THE VIRGIN AND THE INFANT SAVIOUR, and a landscape ; bistre pen. Sheet of studies. Early period. 2s. 3d.
111. SEATED CHILDREN ; two studies in bistre wash. Early period. 1s. 6d.
112. THE INFANT SAVIOUR SEATED, holding a book ; bistre pen. Early period. (On the reverse of No. 113.) 1s. 2d.
113. THE VIRGIN WITH THE INFANT SAVIOUR ON HER LAP (on the same sheet as No. 112). Early or "Perugino" period. 1s. 6d.
114. SHEET OF SLIGHT STUDIES of landscape and buildings, bistre pen. Early period. 1s. 6d.
115. ST. GEORGE ON HORSEBACK ; bistre wash heightened with white. Early period. 2s. 3d.
116. MILO OF CROTONA CARRYING OFF AN OX ; pen sketch in bistre. Early period. 1s. 10d.
117. SHEET OF STUDIES of two young men, the lower one for a recumbent soldier, in a composition of the Resurrection ; the upper one for a kneeling angel. Metal point heightened with white on prepared ground. "Perugino" period. 2s. 8d.
118. RAPHAEL'S OWN PORTRAIT when young ; black chalk heightened with white. Early or "Perugino" period. 2s. 8d.
119. OUR SAVIOUR AND THE SAMARITAN WOMAN AT THE WELL, cartoon for a predella picture painted by his master Perugino, and now in the collection of Alexander Barker, Esq. ; outline in black chalk. Early period. 2s. 8d.
120. FEMALE HEAD ; probably a study for the Virgin ; a slight drawing in black chalk. Early period. 1s. 2d.
121. A WOMAN SUCKLING A CHILD ; pen drawing in bistre. "Florentine" period. 1s. 2d.
122. THE VIRGIN AND CHILD AND ST. JOHN ; drawn and shaded in bistre with the point of the brush. A first thought for the picture at Vienna, called the "Madonna of the Belvedere." "Florentine" period, circa 1506. 1s. 10d.

123. SHEET OF STUDIES of Amorini; also a study of the head of St. Catherine for the picture now in the National Gallery; pen drawing in bistre. "Florentine" period, circa 1507. 2s. 3d.
124. SHEET OF STUDIES for the picture of St. Catherine, now in the National Gallery (drawn on the reverse of No. 123); pen drawing in bistre. "Florentine" period, circa 1507. 2s. 3d.
125. THE VIRGIN AND THE APOSTLES mourning over the body of our Saviour, the three Marys and other figures attending. A first thought for the celebrated picture of the Entombment in the Borghese Gallery, Rome; a vigorous pen drawing in bistre. "Florentine" period, 1507. 1s. 10d.
126. SHEET OF STUDIES for the picture of the Entombment of Christ, now in the Borghese Palace, Rome; pen drawing in bistre. "Florentine" period, 1507. 2s. 3d.
127. SHEET OF STUDIES for the Madonna with the infant Christ and St. John; metal point on prepared ground. Early "Perugino" period. 1s. 10d.
128. THE ENTOMBMENT IN THE BORGHESSE PALACE. Study for part of the composition; drawn with the pen in bistre. "Florentine" period, 1507. 1s. 10d.
129. THE MADONNA AND CHILD, sketch for a picture; pen drawing in bistre. "Florentine" period. 1s. 6d.
130. SHEET OF STUDIES, probably from the life; two standing figures, one reading in a book, a head of a monk, and two lion heads; silver point on prepared ground. "Florentine" period. 2s. 3d.
131. SHEET OF STUDIES, a head of a monk, probably an idealised portrait of Fra Bartolommeo; a profile head of an aged man, after Leonardo da Vinci; two studies of hands from nature, and a slight sketch or reminiscence of Leonardo da Vinci's cartoon of the "Fight for the Standard;" metal point on prepared ground. Evidently executed during his residence in Florence, circa 1506. 2s. 3d.
132. SHEET OF STUDIES of heads and a hand for the fresco of the "Dispute of the Sacrament," painted in the Vatican; metal point on prepared ground. On the reverse of this sheet is a sonnet in Raphael's handwriting. "Roman" period, circa 1508-1513. 2s. 3d.
133. SONNET, in the handwriting of Raphael (written on the reverse of No. 132). 2s. 3d.
134. SAMPSON breaking the jaws of the Lion; a vigorous pen drawing in bistre. "Roman" period. 2s. 3d.
135. SHEET OF STUDIES of children at play, a woman carrying a child, details of acanthus leaves, &c.; pen drawing in bistre. "Roman" period. 2s. 3d.

136. DRAPED FEMALE in a walking attitude; pen drawing in bistre. "Roman" period. 2s. 3d.
137. THE HOLY FAMILY, a sheet containing two separate studies; reed pen drawing in bistre. "Roman" period. 2s. 3d.
138. THE VIRGIN, THE INFANT SAVIOUR, AND ST. JOHN; reed pen in bistre. "Roman" period. 1s. 10d.
139. STUDY OF A MAN STANDING, holding a book; pen drawing in bistre. "Roman" period. 1s. 6d.
140. THE HOLY FAMILY, with an architectural back-ground. Study for a picture; pen drawing in bistre. "Roman" period. 1s. 6d.
141. A MOTHER EMBRACING HER CHILD, probably intended as the Virgin and infant Christ; sketch for the composition engraved by Marc Antonio; metal point heightened with white on prepared ground. "Roman" period. 1s. 6d.
142. STANDING NUDE FIGURE OF A WARRIOR, with a lance and shield, probably for a statue of Mars; pen drawing in bistre (on the reverse of No. 1797). "Roman" period. 2s. 3d.
143. A SHEET OF STUDIES of nude figures, one of them holding a book and a sword, probably a preliminary undraped study for a St. Paul; pen drawing in bistre. "Roman" period. 2s. 3d.
144. A STANDING DRAPED FEMALE FIGURE, probably a study for a St. Margaret; pen drawing in bistre. "Roman" period. 2s. 3d.
145. STUDY OF A DRAPED FEMALE in an animated attitude; vigorous pen sketch in bistre. "Roman" period. 1s. 6d.
146. STUDY OF A MAN, also a slight sketch of a female head; pen drawing in bistre. "Roman" period. 2s. 3d.
147. HERCULES AND CERBERUS; a vigorous pen sketch in bistre. "Roman" period. 1s. 6d.
148. FOUR STANDING FIGURES OF WARRIORS, with shield, &c.; the centre one is a study from the statue of St. George, by Donatello, in Florence; pen drawing in bistre. "Roman" period. 2s. 3d.
149. STUDIES OF TWO STANDING NUDE FEMALE FIGURES and a faun with his back to the spectator; pen drawing in bistre. "Roman" period. 2s. 3d.
150. A GROUP OF FOUR NUDE STANDING FIGURES, apparently the sorrowing disciples, in a composition of the Entombment, (on the reverse of No. 151); pen drawing in bistre. "Roman" period. 2s. 8d.
151. A RECUMBENT FIGURE OF THE DEAD CHRIST, apparently for a picture of the Entombment; pen drawing in bistre, (on the reverse of No. 150). "Roman" period. 2s. 8d.



152. STUDY OF THREE FIGURES in the act of carrying the body of our Saviour. For the Borghese Entombment; pen drawing in bistre. "Florentine" period, 1507. 2s. 3d.
153. ADAM IN THE ACT OF RECEIVING THE FORBIDDEN FRUIT FROM EVE, the first sketch for a portion of the composition engraved by Marc Antonio; pen drawing in sepia. "Roman" period. 2s. 8d.
154. THE ENTOMBMENT; pen drawing in bistre (on the reverse of No. 153). "Roman" period. 2s. 8d.
155. BUST OF A FEMALE SAINT, probably from the life; finished drawing in black chalk. Early period. 2s. 8d.
156. SEVEN FIGURES SEATED AT A TABLE, probably for a portion of a composition of the "Last Supper;" metal point heightened with white. "Roman" period. 2s. 8d.
157. OUR SAVIOUR CROWNING THE VIRGIN, with attendant saints and apostles; pen drawing in bistre. "Roman" period. 3s.
158. THE ADORATION OF THE SHEPHERDS; pen drawing in bistre. "Roman" period. 2s. 8d.
159. FIVE SKETCHES ON ONE MOUNT, in the centre the head and outstretched arm of one of the slayers in the Massacre of the Innocents, beneath it a slight sketch of one of the angels of the ceiling of the Farnesina. "Roman" period. 4s. 6d.
160. DISPUTE OF THE SACRAMENT, sketch for the upper part of the fresco; bistre wash drawing heightened with white. "Roman" period, circa 1508-1513. 3s.
161. DISPUTE OF THE SACRAMENT, a sheet of flying angels for the composition; pen sketch in bistre. "Roman" period, 1508-1513. 2s. 3d.
162. DISPUTE OF THE SACRAMENT, a sketch of one of the Apostles in the fresco painting; black chalk heightened with white. "Roman" period, 1518-1513. 2s. 8d.
163. A STUDY OF DRAPERY; bistre wash heightened with white. "Florentine" period. 2s. 8d.
164. TWO STUDIES OF DRAPERY; black chalk heightened with white. "Roman" period. 2s. 8d.
165. FIGHT FOR THE STANDARD, a design for a portion of the fresco of the victory over the Saracens at Ostia; pen drawing in bistre. "Roman" period, 1514-1517. 3s.
166. A GROUP OF NUDE MALE FIGURES, a study for the Saracens at Ostia, painted in fresco in the Vatican; pen drawing in bistre. "Roman" period, 1514-1517. 2s. 8d.
167. A GROUP OF NUDE MALE FIGURES, a study for the Saracens at Ostia, painted in fresco in the Vatican; pen drawing in bistre (on the reverse of No. 166). "Roman" period, 1514-1517. 3s.

168. A GROUP OF THREE FIGURES, a draped female playing the harp, with two undraped men, one playing the violin, the other blowing a trumpet. On the reverse of this drawing is a sketch of the "Borghese" Entombment; pen drawing in bistre. "Florentine" period, 1507. 1s. 10d.
169. THE ANGEL APPEARING TO THE SHEPHERDS; pen and bistre wash. "Roman" period. 3s.
170. STUDIES OF THE UPPER PART OF A NUDE FIGURE and outline of a head in profile (drawn on the reverse of No. 148); pen drawing in bistre. "Roman" period. 1s. 10d.
171. A WARRIOR STANDING OVER A FALLEN FOE, a study for part of the composition known as the Victory over the Saracens at Ostia, painted in fresco in the Vatican; black chalk. "Roman" period, 1514-1517. 2s. 8d.
172. A DESIGN FOR A BED; a vigorous pen drawing in bistre. (*Ascribed to Raphael, but more probably by Baccio Bandinelli.*) 2s. 3d.
173. STUDY OF THE BACK OF A MAN in violent action; red chalk. "Roman" period. 2s. 3d.
174. SKETCH FOR A COMPOSITION OF THE RESURRECTION; slight pen drawing in bistre. "Roman" period. 2s. 3d.
175. ONE OF THE SYBILS, painted in fresco in the church of Santa Maria della Pace in Rome; drawing in red chalk. "Roman" period, 1514. 2s. 8d.
176. SHEET OF STUDIES, two female heads, flying amorini in foreshortened attitudes, and two studies of an opened book; metal point on prepared ground. "Roman" period. 2s. 3d.
177. MELPOMENE, in the fresco of "Parnassus;" pen drawing in bistre. "Roman" period 1508-1513. 2s. 8d.
178. SCHOOL OF ATHENS, a group of figures for the fresco, painted in the Vatican; metal point drawing heightened with white on a prepared ground. "Roman" period, 1508-1513. 2s. 8d.
179. SCHOOL OF ATHENS, study for two of the figures on the steps in the fresco in the Vatican; also the head of Medusa introduced on the shield of Minerva in the same work; metal point drawing heightened with white on prepared ground. "Roman" period, 1508-1513. 2s. 3d.
180. THE STATUE OF MINERVA standing in a niche, &c. introduced into the architectural background of the fresco of the "School of Athens;" metal point drawing on prepared ground. "Roman" period, 1508-1513. 2s. 3d.
181. A GROUP OF FIGHTING MEN, study for one of the bas-reliefs in the fresco of the "School of Athens;" drawing in red chalk. "Roman" period, 1508-1513. 2s. 8d.

182. STUDY OF DRAPERY for a standing male figure ; pen drawing in bistre (on the reverse of No.177). "Roman" period. 2s. 8d.
183. STUDIES FOR A KNEELING FEMALE FIGURE in the fresco of the "Heliodorus," painted in the Vatican ; drawing in black chalk. "Roman" period. 2s. 8d.
184. STUDY OF A FEMALE FIGURE in the fresco of the "Heliodorus," in the Vatican ; drawn in black chalk (on the reverse of No. 183). "Roman" period, 1512-1514. 2s. 8d.
185. TWO SWIMMING FIGURES, a sketch for the fresco of the "Battle of Constantine," painted in the Vatican ; black chalk heightened with white on brown paper. "Roman" period, circa 1520. 2s. 8d.
186. ONE OF THE SOLDIERS in the fresco painting of the History of Constantine in the Vatican ; black chalk sketch. "Roman" period, circa 1520. 2s. 8d.
187. RECUMBENT NUDE FIGURE OF A SOLDIER for one of the subjects of the History of Constantine in the Vatican ; black chalk sketch. "Roman" period, circa 1520. 2s. 8d.
188. JUDGMENT OF SOLOMON, a sketch for the painting in grisaille, in the Vatican ; metal point on prepared ground. "Roman" period, 1508-1513. 1s. 2d.
189. "CHARITY," a group of a draped female with three naked children, painted in the Vatican ; drawing in black chalk. "Roman" period. Ascribed by M. Passavant to Gio. Francesco Penni. 2s. 8d.
190. THE HEAD OF ST. ELIZABETH IN THE HOLY FAMILY, called "La Perla," now at Madrid ; drawing in red chalk, probably from the life. "Roman" period. 2s. 3d.
191. SKETCH OF AN ANGEL for the Mosaic of the cupola of the Chigi chapel in the church of Santa Maria del Popolo, Rome ; red chalk. "Roman" period. 1s. 10d.
192. THE FIGURE OF THE "ALMIGHTY" for the cupola of the Chigi chapel in Santa Maria del Popolo, Rome. On the reverse is a more finished study for the same figure, see No. 193 ; red chalk. "Roman" period. 1s. 10d.
193. THE FIGURE OF THE "ALMIGHTY," with two cherubini, for the cupola of the Chigi chapel in Sta. Maria del Popolo, Rome (drawn on the reverse of No. 192) ; sketch in red chalk. "Roman" period. 2s. 3d.
194. DRAWING OF A FOOT for one of the figures in the "Transfiguration ;" black chalk. "Roman" period. 2s. 3d.
195. STUDY OF HANDS for the "Transfiguration ;" black chalk. "Roman" period. 2s. 3d.
196. STUDY OF A FOOT for the "Transfiguration ;" black chalk. "Roman" period. 2s. 3d.



197. HEAD OF ONE OF THE APOSTLES from the "Transfiguration;" black chalk. "Roman" period. Date about 1520. 2s. 3d.
198. A SHEET OF STUDIES of two heads and several hands for the "Transfiguration;" black chalk heightened with white chalk. "Roman" period. Date about 1520. 4s. 6d.
199. SHEET OF STUDIES, various slight pen sketches of figures, apparently for recumbent soldiers in a composition of the "Resurrection." "Roman" period. 2s. 8d.
200. STUDIES OF AMORINI PLAYING; a pen drawing much damaged, and apparently coarsely retouched by a later hand. 2s. 8d.
201. NUDE FIGURES IN VIOLENT ACTION, probably for a composition of the Rape of Helen; pen drawing. "Roman" period. 2s. 8d.
202. A SHEET OF STUDIES OF ARCHITECTURE, with two small sketches of a female figure reading; pen drawing in bistre (on the reverse of No. 225). 2s. 3d.
203. THE VIRGIN SEATED, WITH A BOOK IN HER HAND, the infant Saviour standing at her knees; reed pen drawing in bistre. 1s. 6d.
204. ST. JEROME ON HIS KNEES DOING PENANCE; drawing in black chalk, strengthened in parts with the pen in bistre. "Roman" period. 1s. 10d.
205. THE HAND AND PART OF THE FORE-ARM OF A FIGURE OF OUR SAVIOUR, of colossal size; painted in distemper in colours; a fragment of a large cartoon. 6s.
206. STUDY OF A SEATED FEMALE, apparently a peasant, in costume of the 16th century; pen drawing in bistre. 1s. 10d.
207. THE ALMIGHTY, WITH ANGELS, surrounded by flames; a study for part of the subject of the Almighty appearing to Moses in the burning bush, painted in fresco in the Loggie of the Vatican; pen drawing in bistre. 3s.
208. A SHEET OF STUDIES of tritons and sea-nymphs, amorini, &c., forming a portion of a circular frieze; probably a design for the border of a large salver; pen drawing in bistre. 3s.
209. THE PRESENTATION IN THE TEMPLE; a highly-finished drawing in pen and bistre wash heightened with white. 2s. 3d.
210. STUDY OF DRAPERY for the portrait of Leo X., now in the Palazzo Pitti, Florence; black chalk heightened with white, on grey paper. 3s.
211. THE HOLY FAMILY, WITH JOSEPH AND ST. ELIZABETH, angels above; bistre wash heightened with white, on blue paper. 2s. 3d.

212. PORTION OF A CIRCULAR FRIEZE of tritons, sea-nymphs, sea-monsters, &c.; a design for the border of a salver; pen drawing in bistre. 2s. 8d.
213. THE RESURRECTION OF OUR SAVIOUR; finished drawing in pen and bistre wash heightened with white. 6s.
214. THE BACK OF A MALE FIGURE; pen drawing in bistre. 1s. 6d.
215. PROFILE HEAD AND BUST OF A YOUNG MAN clad in an antique mantle; a beautiful drawing in red chalk. 2s. 8d.
216. ABRAHAM OFFERING UP ISAAC; pen and bistre wash heightened with white. 2s. 8d.
217. THE ADORATION OF THE KINGS; finished drawing in pen and bistre wash heightened with white. 3s.
218. THE ENTOMBMENT OF OUR SAVIOUR; drawing in red chalk. 2s. 8d.
219. SKETCH OF NUDE FIGURES for the fresco of the "Parnassus" painted in the Vatican; pen drawing in bistre. 4s. 6d.
220. THE "TORSO OF THE BELVEDERE;" two studies in red chalk. Third period. 3s.
221. A STORM, figures in a boat praying; drawing in pen and bistre wash. 1s. 6d.
222. SKETCHES OF ELEPHANTS, for the composition known as the "Battle of the Elephants;" red chalk. 2s. 8d.
223. SKETCHES FOR A STANDING FIGURE OF ST. MICHAEL; drawing in silver point and bistre wash heightened with white on prepared ground. 2s. 3d.
224. STUDY OF A HEAD AND OF A HAND; pen drawing in bistre. 2s. 3d.
225. THE VIRGIN reading at a desk within an interior of grandiose architectural character; pen drawing in bistre. 2s. 3d.
226. STUDY FOR FEMALE FIGURES in the "Finding of Moses" painted in fresco in the Vatican; red chalk. 2s. 8d.
227. A STANDING FIGURE OF HERCULES AND THE TORSO OF AN APOLLO; two studies from the antique; red chalk. 3s.
228. THE JUDGMENT OF MOSES ON THE SONS OF LEVI; pen drawing washed with bistre and heightened with white. 3s.
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5. CASKET, incised leather; circular top, with name and mottoes in gothic characters; steel lock, clamps and bands ending in shield ornaments. German, 15th century. Etched by J. D. Campbell.
6. KNIFE, steel, chiselled steel handle of a lion holding a shield; in an engraved pewter and wood sheath. Dutch, 17th century. Etched by J. P. Fraser.
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9. CUP AND COVER, silver-gilt, on baluster stem, chased with foliage, strap work, and cherubs' heads; the cover surmounted by a pine cone. German, about 1560. Etched by J. S. Dominy.



10. KNOCKER, wrought-iron, in form of a canopy ; male and female figures in full relief on the columns ; straight projecting hammer, on which is a kneeling figure under a canopy. German, about 1520. Etched by W. M. M'Gill.
11. COFFER, steel, semicircular top, etched all over with masks and scrolls in panels, borders of vine leaves and grapes. German, 16th century. Etched by J. S. Goepel.
12. KNIFE, steel blade, silver parcel-gilt handle, divided into four compartments on each side, occupied with scriptural and classical subjects, in low relief ; the shield of arms of the Della Rovere family in one of the upper compartments. Attributed to Pollajuolo. Italian, about 1470. Etched by J. S. Dominy.
13. FRAME of a picture or mirror in carved oak, flanked by statuettes of Adam and Eve ; architectonic ornament in perspective. Flemish, 16th century. Etched by J. Randall.
14. CASKET, ebony, barrel-shaped, on square plinth, with silver plaques in repoussé or beaten work. German, about 1600. Etched by S. L. Fildes.
15. CUP, Nautilus shell, with scrolls carved in relief in front, mounted in silver-gilt, on a circular stem and foot, chased with fish in medallions, fruit between, three projecting scrolls on the stem and pendants between each ; on the top is a figure of Neptune holding a trident. Dutch, about 1580. Etched by J. P. Fraser.
16. PASTORAL STAFF (head of), carved ivory and gilt metal ; in the centre of the volute is a double group of the Crucifixion and of the Virgin attended by angels. French, 14th century. Etched by W. M. M'Gill.
17. TRIPTYCH, silver-gilt frame work, enclosing three plaques of translucent champlevé enamel. French or German, 2nd half of the 14th century. Etched by J. S. Dominy.
18. LOCK, chiselled iron ; enriched with tracery and foliage work. About 1480. Etched by J. D. Campbell.
19. DIPTYCH, gilt bronze and silver, encircled with niello work ; the interior represents the Annunciation, the figures carved in bone in high relief on background of black horn ; borders inside and out surrounded with inscriptions in silver letters on gilt metal ground. Italian, about 1470. Etched by J. P. Fraser.
20. PLAQUE, champlevé enamel ; figure of the Prophet Jonas surrounded by foliated ornament, and bearing an inscribed tablet ; arched top. Rhenish (?), 12th or 13th century. Etched by W. M. M'Gill.
21. PANEL, carved oak, pierced gothic tracery ; on a medallion the sacred monogram I. H. S. English, 15th century. Etched by W. J. Glenny.

22. VASE AND COVER, silver-gilt; chased with scrolls of arabesques and set with ten onyx cameos of classical heads, the cup fluted at the base, three S brackets on the stem. German, 16th century. Etched by W. M. M'Gill.
23. KNOCKER, wrought-iron; a lion's head in the centre of the striking part. French, 17th century. Etched by J. S. Goepel.
24. KNIFE AND FOUR-PRONGED FORK, steel, the handle chiselled with statuettes of Bacchus and Cupid, gilt ferules. 17th century. Etched by J. S. Dominy.
25. PANEL, carved oak; in the centre the bust of a king in high relief, grasping a sword; on either side the royal arms of England. English (?), about 1540. Etched by W. J. Glenney.
26. BOWL, silver, chased in repoussé or beaten work, with birds and animals. Ancient Persian, or other Oriental work. Etched by W. M. M'Gill.
27. KNIFE; a trencher knife, steel blade, engraved and damascened, chased gilt bronze ferule, ebony handle; in a stamped and gilt leather sheath. Italian, 16th century. Etched by J. S. Dominy.
28. SNUFF BOX, steel, chased and pierced with foliage, flowers, and a crowned cipher. Italian, 17th century. Etched by W. M. M'Gill.
29. WINDER for a wheel-lock gun, steel, chased. German, 17th century. Etched by A. Fisher.
30. SCISSORS or SHEARS, pair of steel, in a steel case, chiselled with floriated scrolls. 17th century. Etched by J. S. Goepel.
31. LAMP, bronze, in shape of an ancient galley, on the sides of which are groups of sea-gods and medallions in low relief, and on the cover a statuette of a cupid mounted on a dolphin; the stand is of Spanish *broccatello* marble. Italian, 16th century. Etched by W. M. M'Gill.
32. PLAQUE, brass, repoussé or beaten work; a tulip surrounded with floriated scroll-pattern. Dutch (?), 17th century. Etched by Z. Pritchard.
33. INKSTAND, bronze, circular, enriched with masks and foliated ornament in relief. Italian, 16th century. Etched by S. G. Thomas.
34. LAMP, bronze, supported on a dolphin and surmounted by a figure blowing a pair of bellows. Florentine, 16th century. Etched by D. Jones.
35. BOX, with cover, boxwood, with necking and knop of chased silver, intended to hold the altar beads for the mass; the body of the box is carved with events in the Passion of our Lord, in twelve compartments, the cover with scroll ornament. Venetian (?), 2nd half of 14th century. Etched by S. G. Thomas.

36. BELL, bronze, a hand-bell decorated with zones of arabesque ornament in relief, and with three shields of arms; around the upper part is an inscription. Italian, dated 1561. Etched by D. Jones.
37. STAFF or WAND OF OFFICE; incised ivory. Italian, about 1600. Etched by S. G. Thomas.
38. CUP, cocoa-nut, mounted in silver-gilt, the nut carved with representations of the Annunciation, the meeting with Elizabeth, and the Nativity. German, or Flemish, carving, about 1500; setting, 17th century. Etched by D. Jones.
39. ASTRONOMICAL INSTRUMENT, or SUN DIAL, bronze-gilt, formed by an upright sliding stand flanked by two columns engraved with scales, in which a pendulum is enclosed for levelling; on the summit is a compass; open scroll supports at the sides. German, dated 1617. Etched by S. G. Thomas.
40. VASE AND COVER, bronze, elliptic, the body supported on four lions' paws, and ornamented with chased strap-work, medallions, and foliage; on the cover a statuette of a boy holding an armorial shield. Italian, 16th century. Etched by W. M. McGill.
41. ROOD CROSS, silver parcel-gilt, with quatre-foils of enamel; on either side are figures of the Virgin and St. John. German, early 11th century. Etched by J. S. Goepel.
42. BOTTLE or PILGRIM'S FLASK, with suspensory chain, silver, ornamented with strap and cartouche pattern in beaten work. French or German, 17th century. Etched by D. Jones.
43. DAGGER, steel, with carved ivory handle in form of a terminal figure and arabesques. Italian, 16th century. Etched by J. S. Goepel.
44. LAMP, bronze, in shape of a grotesque dragon, on serpentine plinth. Italian (Florentine), 16th century. Etched by Z. Pritchard.
45. CROSS, silver plates, mounted in gilt metal; a processional cross. 15th century. Etched by J. S. Dominy.
46. CUP, cocoa-nut, mounted in silver-gilt, with crossed bands, malachites on the intersecting points, masks and rings in the spaces between; the rim, stem, and foot chased with small figures, masks, &c. German, dated 1585. Etched by J. S. Goepel.
47. CUP, formed of a shell, mounted in silver-gilt, with pedestal stem and cover of open strap-work ornament. German (Augsburg), about 1600. Etched by S. Thomas.



48. MIRROR, polished metal, in walnut-wood frame, carved in relief with an angel, a skeleton, and various animals, each accompanied by a capital letter in gold; these letters form the words "Bonum" and "Malum." Italian, second half of 15th century. Etched by D. Jones.
49. WATCH; the movement enclosed in an octagonal scalloped case of crystal, mounted in engraved gilt metal, with silver dial and indexes for months, hours, days, and minutes; supported on a crystal baluster stem or pedestal; maker, "J. W. Vienna." German, dated 1609. Etched by S. Thomas.
50. PAX, niello work on silver, in gilt metal frame, with pilasters on the sides inlaid with silver plaques, chased with scrolls; between these pilasters is a square niello plaque with the subject of the Nativity; above which is a semicircular plaque with a representation of the Almighty surrounded by cherubim. Italian, 16th century. Etched by W. M. McGill.

## LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's most Excellent Majesty.  
For Her Majesty's Stationery Office.

CLASSIFIED LIST OF PHOTOGRAPHS.

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WORKS OF DECORATIVE ART

IN

PRECIOUS METALS AND ENAMELS.

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Specimens of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum and at the Office of the Arundel Society, 24, Old Bond Street.

A complete collection may be consulted in the National Art Library, South Kensington Museum.

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PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE  
KNOWLEDGE OF ART, 24, OLD BOND STREET.

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*Many of the Photographs included in this Catalogue may be had on application. Those which are not in stock will be delivered (except under special circumstances) in fourteen days. All must be paid for previous to delivery.*

*Orders by post should be addressed to Mr. F. W. Maynard, Secretary of the Arundel Society, 24, Old Bond Street; or to Mr. Cundall, Agent to the Arundel Society, South Kensington Museum.*



## P R E F A C E.

### ECCLESIASTICAL UTENSILS.

THE work of the goldsmith has in all ages been held in high estimation; the writings of ancient authors tell us to what perfection it was carried in their day, and the numerous specimens of this beautiful art which have been discovered among ruins and in ancient monuments furnish abundant proof of the truth of their statements.

At a very early period of the Christian Church the ecclesiastical utensils, whether of copper, bronze, gold, or silver, were often enriched by the goldsmith with enamels and precious stones. Of this description of art-work of the 11th and 12th centuries, examples still exist in national museums, church treasures, and private collections, although those of the earlier date are very rare. These objects are of a bold and severe style; the Chalices are wide-spreading in form, supported on circular feet, the diameter of which sometimes exceeds that of the cup; the Crosses, in ivory, gold, gilt metal, and bronze enamelled, are enriched with ornaments in high relief, and frequently terminate in a large leaf; the Censures are in the form of a sarcophagus; the Censers of spheroidal form are surmounted with edifices and figures; the sacred vases are mostly ornamented with precious stones alternating with cloisonné enamels.

The ecclesiastical ornaments produced for the sovereigns, bishops, and rich monasteries of France and Germany during the 13th century surpassed in magnificence any works of the kind previously achieved. The treasury of the cathedral of Aix-la-Chapelle contains some specimens of this brilliant period, the finest of which is the Chasse of Nôtre Dame, which was commenced by order of Frederick II. previous to A.D. 1220, and not completed until about A.D. 1237. The long period employed on its manufacture, and the edict of Frederick II., which enjoined that all the offerings of the pilgrims should be expended on the church until such time as the work should be completed, may account for its being one of the finest specimens of the ecclesiastical art of the goldsmith. Among other specimens of the German work of this period, should be named the fine Chasse of the Kings in the cathedral of Cologne and the Monstrance in the convent of Nôtre Dame at Namur.

Nor was France at this period behindhand with Germany in goldsmiths' work, as the *chasse* of St. Taurin d'Evreux still evidences. This remarkable work, which is in the form of a miniature church, made of gold and silver, was executed in 1225. There is also a very fine *Chasse* of the same period at Rouen. The specimens of the work of the 14th century which are still preserved, show a change in the form of the Chalice, the cup of which is semi-ovoid and the stem much taller. The Chasses are mostly of architectural form for the cathedrals, and in form statuettes and busts in gold or silver, holding the reliquary, which were intended for the chapels and oratories, and this fashion enabled the goldsmith to display his talent in sculpture. Grotesque statuettes were also used as reliquaries. Many specimens of this period are preserved in the Museum of the Louvre at Paris, and in other public and private collections in France, Germany, and England.

The Gothic style of ornamenting sacred vessels, which was practised in the 13th and 14th centuries, continued in vogue during the whole of the 15th and the early part of the 16th centuries. It was not until the end of the first quarter of the 16th century that the Italian style of decorating goldsmiths' work was adopted either in France or Germany. Italy had been long famous for its goldsmiths' work, and when it is remembered that Donatello, Filippo Brunelleschi, who constructed the cupola of the cathedral of Florence, and Ghiberti, the author of the gates of the Baptistery, had all goldsmiths for their first masters, and worked at the craft with their own hands, it is easy to imagine what beautiful works must have been produced in that country. But these noble works have nearly all perished; their artistic merit could not save them from the cupidity, want, fear of pillage, and the love of change in subsequent times. Benvenuto Cellini informs us, in his memoirs, that while Pope Clement VII. was besieged in the castle of Saint-Ange, he received orders to take out all the precious stones from the tiaras, the sacred vases, and the jewelry belonging to the sovereign pontiff, and to fuse all the gold contained in them, which produced 200 lbs. weight of the precious metal. How many artistic treasures must then have perished in the crucible of Cellini! The two most important examples of the Italian ecclesiastical goldsmiths' work still existing are the altar of St. James of Pistoia and the altar of the Baptistery of St. John at Florence. On these two monuments the most celebrated goldsmiths of Italy worked more than 150 years, and on them may be traced the history of the art during the 14th and 15th centuries.

In the 16th century the popular taste for mythological subjects and the poetry of the ancient Greeks had a great influence on the art of the goldsmith. The style which grew up under this influence was well

adapted to jewelry and decorative plate, which then attained a rare elegance ; but it worked to the detriment of the ecclesiastical art, which lost that stamp of gravity for which it was so celebrated in the middle ages.

The specimens of ancient English and Irish ecclesiastical metal work still preserved are not numerous, but they are sufficient to prove that the goldsmiths of our own country had, at an early date, attained to a very high standard of excellence.

The photographs enumerated in this portion of the catalogue have been taken from objects in the Museum of the Louvre at Paris and in the South Kensington Museum, and from specimens lent by the universities, corporate bodies, and private collectors for exhibition at the "Special Loan Exhibition" at the South Kensington Museum in 1862.

Among the more important works may be specially mentioned the Shrine of the Gospels of St. Molach, belonging to the Royal Irish Academy (No. 1) ; two views of the Shrine of St. Manchen or St. Monaghan, exhibited by the Right Rev. Bishop Kilduff (Nos. 8 and 9) ; Reliquary in form of a sandalled foot, the property of Mr. Hollingworth Magniac (No. 17) ; the Monstrance belonging to H.R.H. the Duc d'Aumale (No. 32) ; the Chasse or Reliquary from the Soltykoff collection (No. 78) ; and the famous "Gloucester" Candlestick from the Soltykoff collection, now in the South Kensington Museum (No. 92).

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## DECORATIVE PLATE.

THE history of the goldsmith's art as applied to the decoration of plate generally is in most respects the same as that of the ornamentation of ecclesiastical vessels ; the processes of gilding, parcel-gilding, and ornamenting with niellos, repoussé work, and enamelling, were alike used. Up to the beginning of the 14th century the goldsmiths were, with few exceptions, monks ; but early in that century the art emerged from the cloister and took a wider range ; it was no longer employed exclusively in the service of the church. Rich and noble individuals became its patrons, and in Italy it followed step by step the progress of sculpture, with which it was identified, until the close of the 15th century. The forms became pure and correct, and the style was improved by the study of ancient examples. The 16th century is marked by a decided taste for classical and mythological subjects, of which the goldsmith's art largely partook. The photographs in this portion of the catalogue are mostly taken from objects of that period, some of the most important of which are the



Ewer and Plateau, in silver-gilt, (Savoyard work,) date about 1550 (Nos. 123 and 124), lent for exhibition by the Marquis d'Azeglio; the Rosewater Ewer and Salver, in silver-gilt, 16th century work (Nos. 125 and 126), in the possession of Captain Leyland; the plate lent for exhibition by the Universities of Oxford and Cambridge; several beautiful objects in the collections of Baron Lionel de Rothschild and Mr. Moffatt; and numerous specimens belonging to the South Kensington Museum.

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# METAL WORK.

## ECCLESIASTICAL UTENSILS.

1. SHRINE OF THE GOSPELS OF ST. MOLASCHII, bronze, bound with silver, overlaid with openwork. Loan Catalogue, No. 900. *Lent by the Royal Irish Academy.* 1s. 6d.
2. SHRINE OF THE PSALTER OF ST. COLUMBA. Wood, mounted in silver and bronze, with bronze rings and chains for suspension. Irish. 13th or 14th century work. Loan Cat., No. 901. *Lent by the College of St. Columba, County Dublin.* 2s. 3d.
3. CHASSE, or SHRINE RELIQUARY, in silver. German work of the 15th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
4. RELIQUARY, silver gilt, containing a piece of wood said to be a portion of the true cross. 15th century work. Loan Catalogue, No. 1,019. *Lent by the Hon. Robt. Curzon, jun.* 1s. 6d.
5. PENDENT RELIQUARY, formed of a portion of an arm bone, mounted in a framework of three hoops of gold, set with gems and enriched with translucent enamel. Probably Italian work of the early part of the 16th century. Loan Catalogue, No. 7,773. *Lent by Mrs. Gordon Canning.* 1s. 6d.
6. PENDENT RELIQUARY, same as No. 5, showing the reverse side. *Lent by Mrs. Gordon Canning.* 1s. 6d.
7. ENDS OF A LARGE COFFER RELIQUARY or CHASSE. Rhenish Byzantine work. 12th century. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
8. SHRINE OF ST. MONAGHAN. Irish. 12th century work. *Lent by the Right Rev. the Bishop Kilduff.* 3s. 4d.
9. SHRINE OF ST. MONAGHAN (end view). *Lent by the Right Rev. the Bishop Kilduff.* 3s. 4d.
10. RELIQUARY, silver gilt. Spanish or Portuguese work of the end of the 15th or beginning of the 16th century. Loan Catalogue, No. 989. *Lent by Mr. Henry T. Hope.* 1s. 10d.
11. RELIQUARY, silver gilt. French work. Date about 1370. Loan Cat., No. 1,018. *Lent by the Hon. Robt. Curzon, jun.* 1s. 10d.
12. RELIQUARY, in gilt bronze, in the form of a basilica. 13th century work. (Bernal coll.) *In the South Kensington Museum.*

RELIQUARY, in copper gilt, resembling a tower with pyramidal roof, the sides pierced with arcades, supported on a stem. 13th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

13. CHASSE or RELIQUARY, in gilt metal, in the form of a church, French Gothic. Date about 1290. Loan Catalogue, No. 1,028. *Lent by the Hon. R. Curzon, jun.* 2s. 3d.
14. RELIQUARY OF ST. LACHTEEN, in form of a hand and forearm. Irish work. Probably of the 12th century. Loan Catalogue, No. 898. *Lent by Mr. A. Fountaine.* 2s. 3d.
15. RELIQUARY or MONSTRANCE, the upper part formed by a horizontal glass cylinder supported by Gothic buttresses in gilt bronze; the stand beneath has a shield of arms in champlevé enamel. 14th century. (Bernal coll.) *In the South Kensington Museum.*
- MONSTRANCE, in silver, the upper part enriched with pinnacles and other mediæval ornaments, the stem apparently of more recent date. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
16. PYX or RELIQUARY, octagonal spire-shaped, in silver-gilt. Flemish work. Date about 1480. *Lent by Mr. Hollingworth Magniac.*
- MONSTRANCE or PYX, spire-shaped, in silver-gilt. Flemish or German work of the early part of the 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
17. RELIQUARY, in the form of a sandalled foot, in silver-gilt, set with jewels, &c. Swiss work. Dated 1470. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
18. HEAD OF A STAFF of the Ruler of the Choir, or of a Crozier, in gilt bronze, with a knop or ball of rock crystal. Limoges work. Date about 1280. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
19. HEAD OF A CROZIER, in gilt metal. French or Flemish work of the 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
20. HEAD OF A PASTORAL STAFF, in gilt metal and silver. French work of the latter part of the 15th century. Loan Cat., No. 1,030. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
21. THE "LIMERICK CROZIER," a silver-gilt pastoral staff. Work of the early part of the 15th century. Loan Catalogue, No. 7,825. *Lent by the Right Rev. Bishop Butler.* 2s. 8d.
22. THE LIMERICK MITRE. Loan Catalogue, No. 7,826. *Lent by the Right Rev. Bishop Butler.* 2s. 3d.
23. PASTORAL STAFF OF WILLIAM OF WYKEHAM, Bishop of Winchester. Work of the 14th century. Loan Catalogue, No. 3,212. *Lent by New College, Oxford.* 2s. 8d.
24. PASTORAL STAFF, called that of St. Melis. Yew, overlaid with bronze. *Lent by the Right Rev. Bishop Kilduff.*
- THE CLONMACNOISE CROZIER. Wood, overlaid with bronze, ornamented with niellos. Irish. 12th century work. *Lent by the Royal Irish Academy.*



PASTORAL STAFF OF THE BISHOP OF LISMORE.

Wood, overlaid with bronze. Irish. 12th century work. Loan Cat., Nos. 895, 896, and 897. *Lent by the Duke of Devonshire.*  
2s. 8d.

25. PASTORAL STAFF OF BISHOP FOX, silver-gilt; the head richly decorated in enamel. Probably English work of the 17th century. Loan Catalogue, No. 3,208. *Lent by Corpus Christi College, Oxford.* 2s. 8d.
26. CRUCIFIX, in gilt copper, the crosslets and the centre ornamented on both sides with plates of engraved silver, originally covered with translucent enamel. Italian work of the 14th century. *In the South Kensington Museum.* 1s. 6d.
27. PROCESSIONAL CROSS, in bronze gilt and stamped metal. 15th century. *In the South Kensington Museum.* 1s. 6d.
28. CROSS, incrustation of thin silver plates on wood, enriched with filigree ornaments and set with imitation gems. 13th or 14th cent. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
29. CRUCIFIX, in bronze gilt, decorated with bands of champlévé enamel. On the ends of the cross are a pelican in her piety, and three half-length figures of saints; in the centre is a figure of our Saviour. Brought from Avellino, in the kingdom of Naples. Italian work. Date about 1400. *In the South Kensington Museum.* 1s. 6d.
30. PROCESSIONAL CRUCIFIX, in stamped and chiselled brass, with a half-length figure of the Almighty in the upper crosslet, and a female saint in each of the others. Italian. 16th century. *In the South Kensington Museum.* 1s. 6d.
31. PROCESSIONAL CROSS, in silver-gilt. *Lent by H.R.H. the Duc d'Aumale.* 3s. 8d.
32. MONSTRANCE, in silver-gilt. Probably Portuguese work of the early part of the 16th century. Loan Catalogue, No. 990. *Lent by H.R.H. the Duc d'Aumale.* 2s. 8d.
33. CHRISMATORY, or vessel for the conservation of the consecrated oils. Gilt metal. Date, second half of the 13th century. Loan Cat., No. 1,009. *Lent by the Rev. Walter Sneyd.* 1s. 10d.
34. PAX, in its original gilt metal mounting. In the centre a bronze relief, attributed to Sandro Botticelli; on the plinth are three niello plaques. The mounting in chiselled bronze is enriched with silver filigree work. Italian. Date about 1490. *In the South Kensington Museum.* 1s. 6d.
35. TRIANGULAR CRUET (chrismatory), in silver-parcel gilt; decorated with figures of saints under Gothic canopies. German. Date about 1490. *In the South Kensington Museum.*

FRAGMENT OF A SHRINE or MONSTRANCE, in bronze gilt. 15th cent. work. *In the South Kensington Museum.* 1s. 6d.

36. PYX, or CIBORIUM, in gilt metal, ornamented with plaques of niello work and enamelled glass pastes. Italian work of the 13th or 14th century. Loan Catalogue, No. 1,020. *Lent by the Hon. R. Curzon, jun.* 1s. 10d.
37. MONSTRANCE, or CIBORIUM, in copper gilt, of Gothic architectural design; the foot and stem enriched with champlevé enamels. Italian. Date about 1350. *In the South Kensington Museum.* 1s. 6d.
38. MONSTRANCE, in gilt metal; an architectural shrine, decorated with strap and cartouche work, columns, arcades, &c. Spanish work. Dated 1537. 1s. 6d.
39. TWO "CIBORIA," or covered bowls, in copper-gilt and enamel. Probably German work of the 12th century. The one in Loan Catalogue, No. 1,101, *lent by the Rev. G. W. Braikenridge*; the other, No. 1,101\*, *lent by Mr. R. Bruce, of Kennet.* 2s. 3d.
40. PAX, silver-gilt, with relieve of the deposition of the Cross, in frame of renaissance style, supported by female terminal statuettes. Italian. 16th century. *In the South Kensington Museum.*
- TRIPTYCH, in gilt bronze. 11th or 12th century (?). *In the South Kensington Museum.* 1s. 6d.
41. MONSTRANCE, in gilt copper. 15th century. *In the South Kensington Museum.* 1s. 6d.
42. MONSTRANCE, in gilt metal, decorated with translucent enamels. Italian. 15th century. (Soltykoff coll.) *In the South Kensington Museum.* 1s. 6d.
43. PAX, in niello work, in frame of silver-gilt. Subject, the Nativity. *In the South Kensington Museum.* 1s. 6d.
44. OCTAGONAL PYX-BOX or CIBORIUM, in silver-gilt. German Gothic art of the middle of the 15th century. Catalogue, No. 993. *Lent by the Hon. Robert Curzon, jun.* 1s. 2d.
45. CHALICE, in silver gilt, the knop enriched with six projecting lozenge-shaped bosses, with raised rosettes. French or German work. 15th century. *In the South Kensington Museum.*
- CHALICE, in gilt metal, the bowl in silver. Round the knop are six circular medallions in blue champlevé enamel, containing half figures of saints. On the base is an inscription in Gothic letters, and the date 1429. Italian. *In the South Kensington Museum.*
- CHALICE, in silver gilt, the knop decorated with enamelled rosettes in relief, the bowl engraved later with 16th century floriated ornaments. The chalice is of the 15th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

46. CHALICE, the stem in bronze gilt, ornamented with chiselled arabesques and niello work medallions, silver bowl. Italian. Date about 1500. *In the South Kensington Museum.*
- CHALICE, in silver gilt, the hexagonal foot ornamented with a crucifix in relief and seven shields of arms. 15th century. (Bernal coll.) *In the South Kensington Museum.*
- CHALICE, the bowl in silver, the stem in gilt bronze, enriched with enamels. Italian. 14th century work. *In the South Kensington Museum.* 1s. 6d.
48. CHALICE, in bronze gilt, chased and engraved, the stem enriched with gadrooned ornamentation. Under the foot is an inscription and the date 1547. Italian. *In the S. Kensington Museum.*
- CHALICE, in silver gilt, the base ornamented with four medallions of Scripture subjects, the figures in repoussé work. French. 14th century work. *In the South Kensington Museum.*
- CHALICE, bronze gilt, with silver bowl, the foot engraved with medallions of the four doctors of the church, the resurrection and the entombment. German work. Date about 1520. Paten to the above. *In the South Kensington Museum.* 1s. 6d.
49. CHALICE, in silver parcel gilt, the knop and foot ornamented with translucent enamel figures of saints. 15th century. Inscribed, "Andreas Arditi de Florentia me fecit." *Lent by Mr. G. H. Morland.*
- CIBORIUM AND COVER, in gilt metal, the body inlaid with plaques of nielloed silver of Scriptural subjects. 14th century. *Lent by Mr. G. H. Morland.*
- CHALICE, in gilt metal, the lower part of the bowl, boss, and foot ornamented with translucent enamels of saints, hexagonal foot. 15th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
50. CHALICE, in silver gilt; the lower part of the bowl surrounded with an inscription. 15th century. *In the South Kensington Museum.*
- CHALICE AND PATEN, in silver-gilt, enriched with enamels. German. The knop surrounded with inscriptions in enamel. Date about 1300. *In the South Kensington Museum.* 1s. 6d.
51. CHALICE, in silver-gilt, with enamel plaques. 16th century work. *Lent by Mr. J. Field.* 1s. 10d.
52. NAVICULA, in copper; winged serpents for handles. *In the South Kensington Museum.*
- CUSTODE, or CHALICE-SHAPED VASE and COVER, in gilt metal, surmounted by a pelican in her piety. Italian. Date about 1540. *In the South Kensington Museum.* 1s. 2d.
53. INCENSE-BURNER, in bronze. Italian. 16th century work. *In the South Kensington Museum.*
- NAVICULA, in engraved copper. German. 14th century. *In the South Kensington Museum.* 1s. 6d.



54. INCENSE-BURNER, in silver-gilt. French work. Date about 1630. *Lent by the Earl of Chesterfield.* 2s. 6d.
55. TRIPTYCH, in gilt-metal, ornamented with enamel. German work of the 12th century. (Solykoff coll.) Loan Catalogue, No. 1,089. *Lent by Mr. G. H. Morland.* 2s. 3d.
56. "BURETTES," or SACRAMENTAL EWERS, in silver-gilt and amber. Flemish. 15th century work. *In the South Kensington Museum.* 1s. 10d.
57. MORSE, or BROOCH, for a cope, translucent enamel appliqué on silver, in setting or framework of gilt bronze. Florentine or Sienese work. Date about 1420. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
58. MORSE, or BROOCH, for a cope. Italian work of the first half of the 15th century. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
59. LECTERN, in bronze, formerly in the Cathedral of Louvain. Flemish. Date about 1500. *Lent by Oscott College.* 2s. 3d.
60. PORTABLE ALTAR. 12th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
61. PORTABLE ALTAR, in silver-gilt, enriched with enamels. 12th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
62. CENSER, in champlevé enamel, ornamented with leaves and scrolls, and pierced bosses formed by animals. 13th century. Loan Catalogue, No. 1,100. *Lent by Mr. G. H. Morland.* 1s. 10d.
63. CHASSE, in champlevé enamel; gilt figures of saints, their heads in relief on blue ground; in the centre the Crucifixion. 12th century. *Lent by Mr. G. H. Morland.*
- BOWL AND COVER, in crystal, mounted in or-moulu, pierced; the stands set with stones. *Lent by Mr. G. H. Morland.* 1s. 10d.
64. PYX, in champlevé enamel, ornamented with stars and rosettes. Early 12th century. *Lent by Mr. G. H. Morland.*
- PYX, in champlevé enamel, ornamented with scrolls and leaves. 12th century. *Lent by Mr. G. H. Morland.*
- CHINESE BRONZE of a bird lying down, holding one wing in its beak, damascened with gold and turquoises. *Lent by Mr. G. H. Morland.* 1s. 10d.
65. CRUCIFIX, in champlevé enamel, with saints beneath; mounted on wood. 12th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
66. CHASSE, or RELIQUARY, in Limoges champlevé enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
67. PAX, in enamel. Italian. 15th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
68. CHASSE, or RELIQUARY, in enamel. 14th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
69. CIBORIUM, in Limoges enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.

70. PASTORAL STAFF, copper-gilt and enamelled. Date, the end of 13th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
71. CHASSE or RELIQUARY, Limoges champlevé enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
72. CHASSE, Limoges enamel. Date, the end of the 12th century. Loan Cat., No. 1,070. *Lent by the Hon. R. Curzon, jun.* 1s. 10d.
73. CHASSE, Limoges enamel. Date, the end of the 12th century. Loan Cat., No. 1,072. *Lent by Mr. T. Gambier Parry.* 1s. 6d.
74. PECTORAL CROSS, gold, encrusted with cloisonné enamel. Constantinople work of the 10th or 11th century. Loan Cat., No. 1,069. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
75. PYX, or CIBORIUM, in form of a dove, copper-gilt and enamelled, Limoges 13th century work. *Lent by Mr. H. Magniac.* 2s. 3d.
76. PASTORAL STAFF, in Limoges champlevé enamel. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
77. THE DUNVEGAN CUP, a "Mether" of yew, covered with silver mounts, gilt and nielloed, with inscription. Irish work. *Lent by Macleod of Macleod.* 1s. 10d.
78. CHASSE, or RELIQUARY, in gilt copper, decorated with champlevé enamel and carved ivory. The figures consist of 16 Prophets and the 12 Apostles. The relieves illustrate the Death and Resurrection of Christ. Rhenish-Byzantine work. Date about 1150. Purchased at the sale of the Solytkoff collection. *In the South Kensington Museum.* 1s. 10d.
79. PORTABLE ALTAR, of jasper stone, in maple frame, ornamented with eight enamels under glass. Italian. Date, 15th century. *In the South Kensington Museum.* 1s. 6d.
80. RELIQUARY, in rock crystal and gilt copper, decorated with chasing and niello work. Date, 14th century. *In the South Kensington Museum.* 1s. 6d.
81. PAX, silver parcel-gilt, containing a relieve plaque of the Resurrection within an architectural frame, in the pediment of which is a head of the Almighty. North Italian (?). Date about 1540. *In the South Kensington Museum.* 1s. 2d.
82. RELIQUARY, consisting of a cylinder in rock crystal, supported on four columns in silver-gilt, the ends decorated with pinnacles and canopy work, and four figures of saints and angels chiselled in low relief. Italian. Date about 1350. *In the South Kensington Museum.* 1s. 2d.
83. PECTORAL CROSS, of cloisonné enamel on gold, of the 10th or 11th century, representing the Crucifixion and Saints. Byzantine work. Loan Catalogue, No. 1,069. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
84. TWO CHALICES, of gilt metal with enamelled bosses; escaloped feet. Date, 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.

85. CHALICE AND PATEN, gilt metal, engraved with the Crucifixion; enamelled boss, escaloped foot. Date, 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
86. PROCESSIONAL CRUCIFIX, in copper gilt, with emblems of the Evangelists at the extremities of the cross. Date, 15th cent. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
87. CHASSE or RELIQUARY, in carved and gilded wood. Brought from a convent at Constance, and said to have formerly contained the relics of St. Boniface. Date about 1490. *In the South Kensington Museum.* 1s. 2d.
88. PASTORAL STAFF HEAD, in gilt metal, enamelled and gemmed on the knop are figures of the Virgin and the three kings and saints. Swiss-German. Dated 1351.  
PASTORAL STAFF HEAD, in carved ivory and gilt metal; in the volute is the Crucifixion and the Virgin and angels. French. Date, 14th century. *In the South Kensington Museum.* 1s. 6d.
89. ALTAR CROSS, copper gilt, with figures of the archangels Michael, Raphael, and Gabriel on the base. German. 12th century. *In the South Kensington Museum.* 1s. 6d.
90. CUP, silver. Ancient Persian or Byzantine work. PECTORAL CRUCIFIX, silver gilt. 15th century work. And SILVER-GILT CHASED MEDALLION; obverse, a profile bust of Virgil between the letters "P. O." with "Virgilius, 1139" beneath; reverse, a skull, with thighbone between the jaws (Bernal coll.) *In the South Kensington Museum.* 1s.
91. CRUCIFIX, silver, partly gilt, with saints and emblems in relief, agate stem. 16th century. And CROSS, silver, chased with Scriptural subjects. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
92. PASCHAL CANDLESTICK, in bronze gilt, known as the "Gloucester" Candlestick. On the base and stem are grotesque monsters. Round the margin of the cup and running spirally down the stem are Latin inscriptions, and another inscription in the interior of the bowl. Made by order of Peter, abbot of the monastery of St. Peter, Gloucester, about 1140. Probably English work. *In the South Kensington Museum.* 1s. 6d.
93. CHALICE, gilt metal, enamelled boss; maker's name on the stem; escaloped foot. 15th century. And the HEAD AND BOSS OF A CROZIER, of silver gilt, with silver figures of saints; a dragon and leaves round the volute, in the centre of which is the Virgin and Child. 15th cent. Loan Catalogue, No. 1,030. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
94. CHASSE or RELIQUARY, in copper, set with crystals; on the cover is a group representing the Deposition from the Cross. German. 12th cent. *In the South Kensington Museum.* 1s. 6d.



## DECORATIVE PLATE.

100. CUP AND COVER, silver-gilt, serpent handles ; a young Bacchus seated on the top of cover. Loan Catalogue, No. 5,860. *Lent by Her Majesty the Queen.* 1s. 10d.
101. VASE or WINE COOLER, in silver-gilt, ornamented with repoussé work, in low relief. Designed by Flaxman. Hall mark, 1812. Loan Cat., No. 6,001. *Lent by Her Majesty.* 1s. 10d.
102. TEA-CANISTER, oviform, in silver, with cover, fluted. Date about 1700 ; and SILVER CHALICE and cover or Paten, with the Tudor rose engraved upon it. English work. Date about 1560. *In the South Kensington Museum.* 1s. 6d.
103. SALT-CELLAR, triangular, silver-gilt, mounted on sphinxes, the upper part surmounted with a raised gallery or border of perforated work. German. Date about 1600. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, silver-gilt, with three sunk pools, ornamented with scroll work engraved. German. Date about 1600. *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt, supported on cherubs' heads, decorated with cupids, masks and coats of arms in high relief. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
104. CUP AND COVER, silver-gilt, engraved with alternate bands of subjects relating to the chase, and foliated scroll work in relief. Old English work. *In the South Kensington Museum.* 1s. 6d.
105. BEAKER AND COVER, silver-gilt, foliated ornament in repoussé and chased work. Augsburg. Date about 1700. *In the South Kensington Museum.*
- HANAP or GOBLET AND COVER, in silver-gilt, on raised stem. Date about 1490. (Bernal coll.) *In the South Kensington Museum.*
- HANAP or BEAKER AND COVER, in silver-gilt, the cover surmounted by an opened lily, on which is standing a small statuette of a satyr or savage man. German. Date about 1480. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
106. CASKET, in silver, supported on four sphinx feet, with ornament in cloisonné or filigree work filled in with enamels. German work. 17th century. *In the South Kensington Museum.*
- BOWL, enamel on copper, blue ground with gilt scroll-work. Venetian. Early 16th century work. *In the South Kensington Museum.* 1s. 6d.

107. COCOA-NUT with cover, carved with eight Scripture subjects mounted in silver, signed C. H., 1576. *In the South Kensington Museum.*
- COCOA-NUT, mounted in silver-gilt, enriched with elaborate arabesque work, and set with malachites; on the rim are the initials G. B., and date 1585. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
108. THIRTEEN STATUETTES, in silver-gilt, representing our Saviour and the Twelve Apostles. The names inscribed on the pedestals. *In the South Kensington Museum.* 1s. 6d.
109. FRAME, in silver-gilt, chased with arabesque ornaments and Gothic tracery, arms of the Medici family in translucent enamel in circular medallions in the corners. Italian. 14th century work. *In the South Kensington Museum.* 1s. 6d.
110. DRINKING-CUP, silver parcel-gilt, enriched with gadrooned ornamentation, and engraved with scroll-work round the top standing on three pomegranates. *In the South Kensington Museum.*
- SUGAR-POT AND COVER, silver-gilt, with foliage and rococo scroll-work. German or French. Date about 1720. *In the South Kensington Museum.*
- BEAKER, in silver parcel gilt. Date 1710. *In the South Kensington Museum.* 1s. 6d.
111. SALT-CELLAR, circular, silver-gilt, the border embossed and chased with strap-work ornament, masks, &c. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, circular, silver-gilt, supported on cherubs' heads, decorated with cupids, masks, and coats of arms in relief. 16th century. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt. German. Date about 1580. *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt, on ball feet, with three circular pools or cavities, ornamented with arabesques on each side. 16th century. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, silver-gilt, triangular shape, chased with birds and fruit, on three ball feet. 1600. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
112. CUP AND COVER, hexagonal, gadrooned, silver-gilt; top surmounted with silver ornament of flowers and twisted scroll. *In the South Kensington Museum.*
- CHALICE, or CUP AND COVER, silver-gilt. 16th century work. *In the South Kensington Museum.* 1s. 6d.

113. BOWL, silver-gilt, embossed with grotesque figures ; a medallion in the centre, engraved with the Annunciation, and originally enamelled. Flemish or German. Latter part of the 14th century. *In the South Kensington Museum.*
- SALT-CELLAR, square, silver-gilt, richly ornamented at the sides with classical dancing figures in high relief; two shields of arms attached. Italian. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
114. PLATEAU, oval, in silver embossed work, a figure subject in the centre ; scroll foliage border, with medallions containing emblematical figures. Dutch work. Date about 1690. *In the South Kensington Museum.* 1s. 6d.
115. TWO-HANDLED CUP, silver, the lower part fluted or ga-drooned ; on one side is a medallion or cartouche, with mantling, within which is inscribed, "The Company of Porters." English, Date about 1700. *In the South Kensington Museum.* 1s. 6d.
116. VASE formed of nautilus shells, mounted in silver-gilt. Dutch or Flemish work. 17th century. *In the South Kensington Museum.*
- HANAP, silver-gilt, with embossed bulb and scroll ornamentation, the stem formed by a statuette of a soldier holding a halberd, in costume of 16th or 17th century. 1600. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
117. CUP AND COVER, in silver parcel-gilt, decorated with scroll foliage, and birds in chased and perforated "appliqué" work. English. Date about 1670. *In the South Kensington Museum.* 1s. 6d.
118. END OF A STRAP or sword belt in gilt metal, richly chased with tracery and arabesque scroll-work. Italian. Cinque-cento period. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
119. PLATEAU, oval, silver-gilt, with four compartments of eque-strian figures repoussé, and central engraved shield of arms. English, hall mark, 1671. *In the South Kensington Museum.* 1s. 6d.
120. COLLAR OF OFFICE, terminated by a hawk with outspread wings, and a pendent death's head in crystal. In silver. Ger-man, beginning of 17th century. *In the South Kensington Museum.* 1s. 6d.
121. PLATEAU, oval, in silver repoussé work, perforated and parcel-gilt. Dutch or German. Date about 1700. *In the South Kensington Museum.* 1s. 6d.
122. DISH, silver repoussé, with the subject of Androcles and the Lion. German. Date, early 18th century. *In the South Kensington Museum.* 1s. 10d.



123. EWER, silver-gilt. Savoyard work. Date, about 1500. Loan Catalogue, No. 1,129. *Lent by H. E. the Marquis d'Azeglio.* 1s. 10d.
124. PLATEAU, silver-gilt. Savoyard work. Date, about 1500. Loan Catalogue, No. 1,130. *Lent by H. E. the Marquis d'Azeglio.* 4s. 6d.
125. ROSE-WATER DISH; circular, silver, parcel-gilt. The gift of William Osley, dated 1590. Loan Catalogue, No. 5,465. *Lent by the Merchant Taylors' Company.* 2s. 8d.
126. CUP AND COVER, silver. The "Pepys Cup," date 1677. Loan Catalogue, No. 5,410. *Lent by the Cloth Workers' Company.* 2s. 8d.
127. EWER, silver-gilt. Hall mark, 1595. Loan Catalogue, No. 5,651. *Lent by the Corporation of Bristol.* 2s. 3d.
128. CUP AND COVER, oviform, silver-gilt, on bell-shaped foot, baluster stem with three projecting brackets; inscription dated 1597. Loan Catalogue, No. 8,170. *Lent by the Corporation of Bristol.* 1s. 10d.
129. CUP, silver-gilt, with inscription in Gothic characters. Loan Cat., No. 3,241. *Lent by Pembroke College, Cambridge.* 1s. 6d.
130. SALT-CELLARS, two, hour-glass shaped, silver-gilt. English work. Second half of the 15th century. Loan Catalogue, Nos. 3,224 and 3,225. *Lent by Christ's College, Cambridge.* 2s. 3d.
131. CUP AND COVER, silver-gilt, ornamented in repoussé work English. Date 1540. Loan Catalogue, No. 3,219. *Lent by Christ's College, Cambridge.* 1s. 6d.
132. CUP AND COVER, silver-gilt, on baluster stem, with six bracket-shaped projections composed of grotesque animals. Hall mark, 1515-6. Loan Catalogue, No. 3,244. *Lent by St. John's College, Cambridge.* 1s. 10d.
133. TANKARD, silver-gilt. English hall mark, 1574. Loan Catalogue, No. 5,738. *Lent by the Ashmolean Museum.* 1s. 10d.
134. CUP AND COVER, in gold. Probably English work of the 17th century. Presented to Exeter College by George Hall, Bishop of Chester. Loan Catalogue, No. 3,209. *Lent by Exeter College, Oxford.* 1s. 6d.
135. OSTRICH EGG, mounted in silver-gilt as a standing cup and cover, tripod stem formed of three ostrich legs in silver-gilt. Probably English work of the early part of the 17th century. Loan Catalogue, No. 3,210. *Lent by Exeter College, Oxford.* 2s. 3d.
136. CUP AND COVER, silver-gilt. English work. Date about 1480. Loan Catalogue, No. 3,211. *Lent by New College, Oxford.* 1s. 10d.

137. FIGURE OF A HUNTSMAN, in silver-gilt and enamelled, supporting a rock-crystal cup with cover for salt. Early 15th century work. Loan Catalogue, No. 3,201. *Lent by All Souls' College, Oxford.* 2s. 3d.
138. COCOA-NUT CUP, mounted in silver-gilt. English work. Date about 1450. Loan Catalogue, No. 3,213. *Lent by New College, Oxford.* 1s. 10d.
139. COCOA-NUT CUP, mounted in silver parcel-gilt. Early 15th century work. Loan Catalogue, No. 3,214. *Lent by New College, Oxford.* 1s. 6d.
140. "MAZER" BOWL, mounted in silver-gilt. Loan Catalogue, No. 3,217. *Lent by Oriel College, Oxford.* 1s. 6d.
141. COCOA-NUT CUP, mounted in silver-gilt. English work. Second half of 15th century. Loan Catalogue, No. 3,218. *Lent by Oriel College, Oxford.* 1s. 10d.
142. CUP AND COVER, silver-gilt. English. Second half of 15th century. Loan Catalogue, No. 3,219. *Lent by Oriel College, Oxford.* 1s. 6d.
143. EWER, silver-gilt and enamelled. French or Italian cinque-cento work. *In the Museum of the Louvre, Paris.* 2s. 3d.
144. EWER AND SALVER, silver-gilt, a dragon's head on the cover. Augsburg. Early part of 17th century. Loan Catalogue, Nos. 6,249-50. *Lent by the Duke of Manchester.* 1s. 10d.
145. CUP, silver-gilt, with the Royal shield of King William III. English. Hall mark, 1697. Loan Catalogue, No. 5,818. *Lent by the Duke of Manchester.*  
EWER AND SALVER, silver-gilt, a griffin on the cover. Augsburg. Beginning of 17th century. Loan Catalogue, Nos. 6,251-52. *Lent by the Duke of Manchester.* 1s. 10d.
146. ROSEWATER EWER, silver-gilt, with very high handle in form of a hydra or monster with three heads. Italian work. Date about 1560-70. Loan Catalogue, No. 6,103. *Lent by the Earl Cowper.* 1s. 10d.
147. CUP AND COVER, silver-gilt, with three winged mermaids and a figure of Minerva on the cover. German. Date about 1600. Loan Catalogue, No. 6,161. *Lent by Baron L. de Rothschild, M.P.*  
CUP, silver-gilt, with terminal figures and arabesques in repoussé. Nuremberg, dated 1658. Loan Catalogue, No. 6,150. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
148. CUP, silver-gilt, in the form of a bear playing on the bagpipes. Augsburg. 17th century. Loan Catalogue, No. 6,164. *Lent by Baron L. de Rothschild, M.P.*  
CUP, silver, in the form of a camel. Augsburg, 17th century. Loan Catalogue, No. 6,169. *Lent by Baron L. de Rothschild, M.P.*

- CUP, silver, in the form of a bear playing on the bagpipes. German. Date about 1600. Loan Catalogue, No. 6,162. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
149. STATUETTE of a man, with a matchlock gun, rest, and rapier forming a flask or bottle, silver-gilt. Augsburg, end of 16th century. Loan Catalogue, No. 6,165. *Lent by Baron L. de Rothschild, M.P.*
- CUP, in form of the celestial sphere, surmounted by an eagle and supported by a kneeling Hercules. Nuremberg. Date about 1650. Loan Catalogue, No. 6,167. *Lent by Baron L. de Rothschild, M.P.*
- STATUETTE of a woman, forming a drinking cup, silver-gilt. Nuremberg, 17th century. Loan Catalogue, No. 6,160. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
150. NAUTILUS SHELL, mounted in silver-gilt. German. Date about 1620. Loan Catalogue, No. 6,126. *Lent by Baron L. de Rothschild, M.P.*
- GROUP IN IVORY of a Centaur and Lapitha. Flemish, 17th century. Loan Catalogue, No. 258. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
151. BAS-RELIEF PORTRAIT, silver parcel-gilt: Charles V., Emperor of Germany. Loan Catalogue, No. 8,118. *Lent by Baron L. de Rothschild, M.P.*
- BAS-RELIEF PORTRAIT, silver parcel-gilt: Elizabeth, the Empress, Queen of Spain. Loan Catalogue, No. 8,119. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
152. KNEELING FIGURE of a soldier. Swiss or German. Date about 1500-20. Loan Catalogue, No. 6,154. *Lent by Baron L. de Rothschild, M.P.*
- KNEELING FIGURE of a soldier, silver. Swiss or German. Date about 1500-20. Loan Catalogue, No. 6,153. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
153. DIANA MOUNTED ON A STAG, silver parcel-gilt. German. 17th century. Loan Catalogue, No. 6,185. *Lent by Baron L. de Rothschild, M.P.*
- ST. GEORGE AND THE DRAGON, silver ornamented with translucent enamels. Augsburg. 17th century. Loan Catalogue, No. 6,173. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
154. CUP, in the form of a cock, silver parcel-gilt. German. 16th century. Loan Catalogue, No. 6,118. *Lent by Baron L. de Rothschild, M.P.*
- CUP, in the form of a fish, silver-gilt. Dutch or Flemish. 17th century. Loan Catalogue, No. 6,132. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
155. CUP, in the form of a partridge, of mother of pearl, mounted in silver-gilt and ornamented with garnets. German. Date about 1600. Loan Catalogue, No. 6,148. *Lent by Baron L. de Rothschild, M.P.*



- STANDING CUP, silver-gilt, chased with arabesque ornament ; a figure of Mars on the cover. Augsburg. Date about 1600. Loan Catalogue, No. 6,159. *Lent by Baron L. de Rothschild, M.P.*
- MODEL, in gold, of a sitting lion holding an enamelled shield, and bearing a crown and collar set with precious stones. German. 17th century. Loan Catalogue, No. 6,155. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
56. DISH, silver-gilt, in the centre Amphitrite on a car. Augsburg. 17th century. Loan Catalogue, No. 6,134. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
58. BEAKERS, silver-gilt, chased with hunting subjects. German. Date about 1560. Loan Catalogue, Nos. 6,137-42. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
59. BEAKERS, silver-gilt, chased with hunting subjects. German. Date about 1560. Loan Catalogue, Nos. 6,137-42. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
160. CUP, silver, in the form of a bear, with shield and halbert. German. 16th century. Loan Catalogue, No. 6,168. *Lent by Baron L. de Rothschild, M.P.*
- EUROPA AND THE BULL, on a pedestal, silver, parcel-gilt. Dutch or Flemish. Loan Catalogue, No. 6,124. *Lent by Baron L. de Rothschild, M.P.*
- CUP, in the form of an owl, silver-gilt, with enamelled eyes. German. 16th century. Loan Catalogue, No. 6,175. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
161. PAIR OF STANDING CUPS, silver-gilt, pomegranate pattern. German. Date about 1570. Loan Catalogue, Nos. 6,127-8. *Lent by Baron L. de Rothschild, M.P.*
- PAIR OF STANDING CUPS, silver-gilt, pine-apple pattern. German. Dated 1762. Loan Catalogue, Nos. 6,145-46. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
- BEAKER, silver-gilt, ornamented with a chequered pattern of punched work. Augsburg. Date about 1690. *Lent by Baron L. de Rothschild, M.P.*
162. SALVER, silver-gilt, in the centre Moses striking the rock. German or Flemish. 17th century. Loan Catalogue, No. 6,158. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
163. TAZZA, silver-gilt, the stem formed by a statuette of Queen Thomyris with the head of Cyrus. Nuremberg. Second half of 17th century. Loan Catalogue, No. 6,135. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
164. ROSEWATER DISH, silver parcel-gilt, repoussé in high relief, with a lion-hunt; on the border are six medallions of the Cæsars. Dutch work. Date about 1680. *Lent by Baron L. de Rothschild, M.P.*

165. PLATEAU, in silver, repoussé in high relief, with Venus in a chariot drawn by dolphins, border of scrolls and tritons. Loan Catalogue, No. 6,143. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
166. NAUTILUS SHELL, mounted in silver-gilt and coral. Augsburg. Date about 1640. Loan Catalogue, No. 6,181. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
167. SALVER, silver-gilt, the double rose under a crown in the centre. English. 1662. Loan Catalogue, No. 5,794. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, with cover in the form of a helmet, silver. English. 1690. Loan Catalogue, No. 5,813. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
168. STANDING CUP AND COVER, the drum repoussé, the stem chased. Italian. 16th century. Loan Catalogue, No. 6,186. *Lent by Baron L. de Rothschild, M.P.*
- STANDING CUP AND COVER, chased with strap-work and medallions. Nuremberg. Date about 1560-70. Loan Catalogue, No. 6,149. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
169. CUP, silver, in form of an unicorn. Augsburg. 17th century. Loan Catalogue, No. 6,172. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver-gilt, in form of a lion rampant. Augsburg. 17th century. Loan Catalogue, No. 6,174. *Lent by Baron L. de Rothschild, M.P.*
- MODEL OF A STAG, silver-gilt. Augsburg. 17th century. Loan Catalogue, No. 6,176. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
170. SALVER, silver-gilt, repoussé. Dutch. Dated 1642. Loan Catalogue, No. 6,182. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
171. TANKARD, rock crystal and silver filigree. German. Date about 1560. Loan Catalogue, No. 6,121. *Lent by Baron L. de Rothschild, M.P.*
- EWER, silver parcel-gilt, repoussé with Scriptural medallions. Augsburg. 17th century. Loan Catalogue, No. 6,151. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, silver-gilt, repoussé. English. Hall mark, 1573. Loan Catalogue, No. 5,742. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
172. CUP, silver, in form of the celestial sphere, surmounted by an eagle, supported by a kneeling Hercules. Nuremberg. Date about 1650. Loan Catalogue, No. 6,167. *Lent by Baron L. de Rothschild, M.P.*
- NEF, or SHIP, supported by a merman blowing a conch, silver-gilt. Dated 1661. Loan Catalogue, No. 6,136. *Lent by Baron L. de Rothschild, M.P.*
- STATUETTE OF HERCULES supporting the terrestrial globe on his back, silver-gilt. 16th century. Loan Catalogue, No. 6,180. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

173. TWO GROUPS, silver-gilt, Love leading captive wild animals. Augsburg. 17th century. Loan Catalogue, Nos. 6,170-71. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver-gilt and painted in the form of a water-carrier. German. 15th century. Loan Catalogue, No. 6,179. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
174. PAIR OF BEAKERS, silver-gilt, with repoussé ornament. German. 17th century. Loan Catalogue, Nos. 6,130-1. *Lent by Baron L. de Rothschild, M.P.*
- WAGER CUP, with repoussé hunting scenes. German. 17th century. Loan Catalogue, No. 6,129. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
175. ROSEWATER EWER, oviform, silver-gilt, with high handle, formed of a lion standing erect. Loan Catalogue, No. 6,107. *Lent by Baron James de Rothschild.* 1s. 6d.
176. ROSEWATER SALVER, silver-gilt. Augsburg work. Loan Catalogue, No. 6,108. *Lent by Baron James de Rothschild.* 2s. 8d.
177. DISH, in silver-gilt, with raised centre bearing an enamelled coat of arms. Hall mark, 1599. Loan Catalogue, No. 5,760. *Lent by Lord Delamere.* 2s. 8d.
178. SALVER, circular, in silver-gilt, with shield of arms in the centre. Loan Catalogue, No. 6,356. *Lent by the Hon. R. Curzon, jun.* 2s. 8d.
179. EWER AND COVER, parcel-gilt, of hemispherical form, repoussé with Scriptural subjects. Loan Catalogue, No. 6,406. *Lent by Lord Clifford.* 2s. 3d.
180. SALVER, parcel-gilt, ornamented in high-relief, with a border of angels bearing baskets of fruits. Loan Catalogue, No. 6,407. *Lent by Lord Clifford.* 2s. 8d.
181. "CUP HOLDER," silver-gilt, in form of the bossed stem of a cup, of baluster pattern, ornamented with repoussé work. German. 16th century. Loan Catalogue, No. 6,194. *Lent by Lady Sophia des Vœux.* 1s. 6d.
182. GIRDLE CLASP, openwork, with silver foliated ornament on silver-gilt ground. German. 17th century. *Lent by Mr. C. D. E. Fortnum.*
- KNIFE HANDLE, chased silver, terminating in a figure of a horseman accompanied by dogs. Dutch. 17th century. *Lent by Mr. C. D. E. Fortnum.*
- BAS-RELIEF, bronze, of the Virgin of the Immaculate Conception. South Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*



- CASE, in tortoiseshell, with filigree-silver necking, containing a knife and fork with silver-gilt handles in the form of sirens. German. 16th or 17th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
183. APOSTLE SPOON, silver, with gilt bowl, the stem twisted, with a figure of St. James the greater. Dutch, early 18th century. *Lent by Mr. C. D. E. Fortnum.*
- APOSTLE SPOON, silver, stem twisted, with a figure of the Virgin and Child. Dutch, early 18th century. *Lent by Mr. C. D. E. Fortnum.*
- SPOONS AND FORK, silver-gilt, the stems ending in terminal busts of satyrs. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
184. TANKARD, silver-gilt, of the 16th century, with repoussé arabesques and three medallions of the horse, camel, and stag, in landscapes, the cover surmounted by a lion. *Lent by Mr. G. H. Morland.*
- TANKARD, silver-gilt, with eight figures of heathen deities appliquéd, cherubs' heads repoussé, surmounted by a dragon holding a shield. Dated 1575. *Lent by Mr. G. H. Morland.* 1s. 10d.
185. DOUBLE CUP, of bulbed pine-apple form, with appliqué stalks and leaves. Nuremberg manufacture of the beginning of the 16th century. Loan Catalogue, No. 1,060. *Lent by Mr. G. H. Morland.*
- FIGURE OF A WOMAN carrying a vessel on her head, in gilt-metal. *Lent by Mr. G. H. Morland.* 1s. 10d.
186. TANKARD, silver-gilt, with repoussé gadroons and foliage. German, 18th century. Tall silver parcel-gilt Goblet, with repoussé ornament. German, 18th century. Silver Tazza on chased stem. Italian (?). 17th century. *Lent by Mr. J. W. Brett.* 1s. 10d.
187. SALT-CELLAR, triangular, silver, surmounted by a small gilded statuette. Loan Catalogue, No. 6,188. *Lent by Mr. J. Rainey.* 1s. 10d.
188. PAIR OF STANDING CUPS, silver-gilt, fitting into each other at the mouth. German work. Date about 1530-40. Loan Catalogue, Nos. 6,192 and 6,193. *Lent by Mr. Charles Mills.* 1s. 10d.
189. EWER, oviform, silver-gilt, ornamented in repoussé work. Hall mark, 1603. Loan Catalogue, No. 5,772. *Lent by the Lady Willoughby de Eresby.* 2s. 3d.
190. SALT-CELLAR, hexagonal, silver, with Corinthian columns at the angles. German. 16th century work. Loan Catalogue, No. 6,187. *Lent by Lord Willoughby de Eresby.* 1s. 6d.

191. SALVER, circular, silver-gilt, ornamented in repoussé work.  
Date, 1603. Loan Catalogue, No. 5,772. *Lent by the Lady Willoughby de Eresby.* 2s. 8d.
192. TAZZA, on a foot (the bowl only), silver. Hall mark, 1683. Loan Catalogue, No. 5,808. *Lent by Sir W. C. Trevelyan, Bart.* 2s. 3d.
193. TAZZA, on a foot, repoussé with figures of Jupiter, Diana, and two other deities, silver. English Hall mark for the year 1683. Loan Catalogue, No. 5,808. *Lent by Sir W. C. Trevelyan, Bart.* 2s. 3d.
194. ROSEWATER EWER, silver-gilt, with high handle in form of a half figure of Pan. Augsburg. 16th century work. Loan Catalogue, No. 6,105. *Lent by Capt. Leyland.* 2s. 3d.
195. ROSEWATER SALVER, silver-gilt. Augsburg. 16th century. Loan Catalogue, No. 6,106. *Lent by Capt. Leyland.* 2s. 8d.
196. TEA-POT, SUGAR-BASIN, AND MILK-POT, melon-shaped, chased with scrolls and medallions of Cupids, silver-gilt. Loan Catalogue, No. 5,977. *Lent by Mr. Isaac Falcke.* 1s. 10d.
197. SALT-CELLAR, in the form of a square temple of four Corinthian columns, silver-gilt. Hall mark, 1,606. Loan Catalogue, No. 5,777. *Lent by Mr. R. Neville Grenville.* 1s. 10d.
198. PAIR OF SNUFFERS, with engraved inscription, "Edwarde with all his noble Council, God save the Kynge," silver-gilt. *Lent by Mr. Alfred Seymour, M.P.* 1s. 10d.
199. HELMET IN STEEL, repoussé work of the 16th century. Catalogue No. 4,688. *Lent by Mr. J. W. Baily.* 2s. 3d.
200. PAIR OF STIRRUPS, iron plated with silver and parcel-gilt, ornamented with translucent enamel and niello work. Italian work of the early part of the 16th century. Loan Catalogue, No. 4,697. *Lent by Mr. W. H. Forman.* 2s. 3d.
201. BEAKER or CUP, silver; enamelled in Grisaille, slightly widening at the top, the base trifoliated. Late 15th century work. Loan Catalogue, No. 4,803. *Lent by Lord Arundell of Wardour.* 1s. 6d.
202. VASE, on pedestal in oxydized silver (known as the Alexandra Vase). Presented to H.R.H. the Princess of Wales by the Danes resident in England, executed by J. Barkentein, London. *Lent by Mr. J. Barkentein.* 2s. 3d.
203. HUNTING HORN, the mouth ornamented with masks in relief; the tube engraved with an equestrian figure, silver parcel-gilt. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
204. PLAQUE, in silver repoussé work. Probably Italian. Date about 1500. Loan Catalogue, No. 1,037. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.

206. MODEL OF A STAG, in silver-gilt, on pedestal set with facet-cut jewels. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
207. PEN AND INK CASE, gilt metal with niello work, from Constantinople. *Lent by Mr. Henry Vaughan.* 1s. 10d.
208. ROSEWATER EWER, silver-gilt. Italian. 16th century. *Lent by the Earl Cowper.* 2s. 6d.
209. ROSEWATER SALVER, silver-gilt. Italian. 16th century. *Lent by the Earl Cowper.* 3s. 8d.
210. ROSEWATER EWER, silver-gilt. English, dated 1579. *Lent by the Duke of Rutland.* 2s. 10d.
211. ROSEWATER SALVER, silver-gilt. English, dated 1581. *Lent by the Duke of Rutland.* 3s. 8d.
212. CUP AND COVER, silver-gilt. English, dated 1507. *Lent by Christ's College, Cambridge.* 2s. 6d.
213. THE "FOUNDRRESS' CUP," silver-gilt. English. 15th century plate. *Lent by Christ's College, Cambridge.* 2s. 6d.
214. THE "LEIGH CUP," silver-gilt. English plate. Dated 1499-1500. *Lent by the Mercers' Company of the City of London.* 2s. 10d.
215. STANDING CUP, in the form of a "Pelican in her Piety," silver-gilt. English, dated 1579. *Lent by Sir Stephen Glynn, Bart.* 2s. 10d.
216. PAIR OF FLAGONS, silver-gilt. English, dated 1658. *Lent by the Corporation of Bristol.* 3s. 3d.
217. SALVER, designed by Stothard, 1814, silver-gilt. *Lent by Her Majesty the Queen.* 3s. 8d.
218. THE "ROYAL OAK CUP." English plate, dated 1676. *Lent by the Barber-Surgeons' Company of the City of London.* 3s. 3d.
219. SALT-CELLAR, silver-gilt. English, date about 1500. *Lent by Corpus Christi College, Oxford.* 2s. 6d.
220. CUP AND COVER, silver-gilt. German, dated 1580. *Lent by the Duke of Hamilton.* 2s. 6d.
221. THE "FALCON CUP," silver-gilt. Date about 1550. *Lent by Clare College, Cambridge.* 2s. 6d.
222. SALT-CELLAR, in silver-gilt and Limoges enamel. French, dated 1540. *Lent by Mr. Paul Butler.* 2s. 6d.
223. SALT-CELLAR, silver-gilt. Old English work, 1493. *Lent by New College, Oxford.* 2s. 6d.
224. TANKARD, silver-gilt on niello ground, ornamented with flowers and foliage enclosing medallions of Samson and Delilah, the temptation of Joseph, and Judith and Holofernes. On the lid is the Judgment of Solomon. Russian (Caucasian) work. 18th cent.



- GOBLET, silver-gilt, with repoussé ornament of strap-work, masks, and medallions of Spring, Summer, and Autumn. Russian. 18th century. *In the South Kensington Museum.* 1s. 2d.
225. CANDLESTICK, in chased silver. French (?). 18th century. *Lent by Mr. George Moffatt, M.P.*
- STATUETTE OF A PEASANT carrying a water vessel. German. 18th cent. *Lent by Mr. George Moffatt, M.P.* 1s. 6d.
226. STANDING CUP, or "Widerkom," set with jewels. German. Dated 1683. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
227. CANDLESTICK, with twisted stem, silver repoussé work. *Lent by Mr. George Moffatt, M.P.*
- CANDLESTICK, with stem in the form of a fluted column and engraved foot, silver. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
228. TANKARD, in silver, ornamented with battle subject in repoussé work. Dated 1649. *Lent by Mr. George Moffatt, M.P.*
- SUGAR BASIN, a globe, surmounted by a dove; in silver. German work. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
229. CUP AND COVER, in silver. English work. Dated 1571. *Lent by Mr. George Moffatt, M.P.*
- TANKARD, silver-gilt, ornamented with Neptune in a car drawn by sea-horses; repoussé work. Italian. 17th century. *Lent by Mr. George Moffatt, M.P.*
- SALT-CELLAR, in silver, a dolphin supporting a shell on its tail. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
230. TANKARD, in silver, with hexagonal drum, ornamented with engraving and repoussé work; the cover surmounted by an amorino holding a shield. Hungarian work. *Lent by Mr. George Moffatt, M.P.*
- GOBLET, ornamented with repoussé work. (Dug up in Essex.) Old English. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
231. JAGER RIFLE PRIZE CUP, bearing an inscription. German work. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, silver-gilt; a statuette in the state costume of the miners of Saxony supporting a vase, the cover of which is surmounted by a small armed figure with flag and shield. Augsburg. Dated 1703. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, in silver-gilt, ornamented in repoussé work; the cover surmounted by an ape. Augsburg. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, silver, the foot circular, ornamented in repoussé work; the stem baluster shaped and the cover surmounted by the figure of an armed warrior. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.

232. EWER, in silver. Italian work. An Oval Dish, ornamented with raised foliage and flowers in repoussé work. Spanish. And an Oval Dish ornamented with a boar hunt. Portuguese work. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
233. SALT-CELLAR, ornamented with chimera masks. Italian work. *Lent by Mr. George Moffatt, M.P.*
- BOX, or JEWEL CASE, in gold filigree work; taken at the siege of Delhi. Indian. *Lent by Mr. George Moffatt, M.P.*
- INKSTAND, silver; the kneeling figure of a knight in jewelled armour supporting a cup on his helmet. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
234. DISH, oval, with raised ornament of fruit and flowers in repoussé work. Spanish. *Lent by Mr. George Moffatt, M.P.*
- TAZZA, with border of floral ornament in repoussé work. English. Dated 1759. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
235. TANKARD, silver parcel-gilt, with triumph of Venus, in repoussé work. *Lent by Mr. George Moffatt, M.P.*
- DISH, oblong, in embossed silver. Granada. *Lent by Mr. George Moffatt, M.P.*
- ROSEWATER DISH, circular, repoussé work, in silver. Portuguese. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
236. TUREEN, oblong, in silver, with cover and stand. *Lent by Mr. George Moffatt, M.P.*
- DONATIVE TANKARD, from Clare Hall, Cambridge, in plain silver, with engraved shield. Dated 1681. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
237. OSTRICH CUPS, a pair; Ostrich eggs mounted in silver in the form of the bird. German work of the 16th century. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
238. LAMP, a stork on a column holding the pendent lamp in its beak; beneath is a seated ape shouldering a musket. From Saragossa. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
239. DISH, silver-gilt, ornamented in repoussé work, with military emblems. Spanish work. *Lent by Mr. George Moffatt, M.P.*
- TANKARD, silver-gilt, from the collection of the Duke of Sussex. English. Dated 1792. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
240. CUP AND COVER, silver parcel-gilt. German work of the 16th century. *Lent by Mr. George Moffatt, M.P.*
- MEMORIAL GOBLET. Swiss-German. Dated 1633. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, ornamented with the signs of the Zodiac in repoussé work. German. 17th century. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, silver-gilt. English work. Dated 1701. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.

241. SNUFF-BOX, silver-gilt, with mother-of-pearl top, inlaid with gold figures and animals, partly enamelled; TOBACCO-BOX in brass; on the top is represented the attack of Martinique in 1762; on the bottom, the monogram of King Frederick of Prussia; and an OVAL ORIENTAL SNUFF-BOX, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
242. VASE, globular, in white metal engraved and parcel-gilt. Modern Indian work manufactured at Hyderabad. (Exhibition of 1851); and BOWL of a HOOKAH PIPE, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.
243. DISH, silver-gilt, with repoussé scrolls, and a figure of Ceres reclining under an umbrella. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
244. CUP AND COVER, silver-gilt, with coins of Brandenburg inserted. 17th century. And silver-gilt CUP AND COVER, on three ball feet, with medallions of Orpheus charming the animals. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
245. JUG in polished German serpentine, with Cover, and mounted in gilt metal; the initials T. S. inscribed on cover. Date about 1600. SILVER PARCEL-GILT TANKARD, engraved with a band of arabesque ornaments. German. Dated 1567. And BELL-SHAPED BEAKER, in silver parcel-gilt, surrounded by two bands of engraved foliage; the foot standing on three small hawk's bells. Date about 1530. *In the South Kensington Museum.* 1s. 6d.
246. BOX, silver, chased with festoons, dragons, and arms. Presented by the Portuguese army to Lord Beresford. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
247. CREAM-JUG, silver-gilt, in form of a cow. 18th century. And BRONZE CENSER, the lower portion, with animals in relief. 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
248. TANKARD, pewter, on the lid is a lion holding the armorial shield of the shoemaker's guild. German. Dated 1704. CUP or HANAP AND COVER, in pewter, the cover surmounted by a statuette of a cavalier. German. 17th century. And FLAGON, in pewter, surrounded with two bands of allegorical figures in relief. German work. Date about 1550. *In the South Kensington Museum.* 1s. 2d.
249. INCENSE BURNER, or "Scaldino," in copper, with repoussé ornament. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
250. TAZZA, silver, on stem and foot, repoussé with an allegorical subject of figures before a fountain of Venus, &c.; on the stem, three open scrolls and fruit; on the foot, recumbent figures. Date about 1580. Loan Catalogue, No. 6316. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.



251. TOYS, in silver (thirty-six). Dutch work of the 17th and 18th centuries. Loan Catalogue, No. 6,281. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
252. SHELL, polished, mounted in silver-gilt, supported by a male figure, on dome-shaped foot. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
253. BOWL on raised stem, with twisted handles. The ground of deep blue translucent enamel, covered both inside and out, with a minute scroll diaper pattern in copper-coloured lustre. Italian. 16th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
254. PLATE, or BOWL, silver parcel-gilt, with a beaten work design of trefoils in plain silver and vine leaves and foliage on a roughened ground. In the centre is a medallion of a dragon in translucent enamel. French. Date about 1330. And PLATE, or BOWL, silver, with a pattern of trefoils and foliage in beaten work; in the centre a medallion of a female leading a chained bear out of a city, in translucent enamel. French. Date about 1330. *In the South Kensington Museum.* 1s. 2d.
255. SCENT-BOTTLE, silver-gilt, set all over with turquoises and garnets, surmounted by a flower. And ENAMELLED STATUETTE OF A HARLEQUIN, set with gems, the body formed of a pearl baroque. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
256. COFFEE POT, silver, with ivory handle ornamented with garlands, escutcheons, and foliage, repoussé. English Hall mark 1759-60. And WATER JUG, silver, ornamented with broad band of vine leaves and grapes, repoussé and chased. English. Hall mark 1805-6. *In the South Kensington Museum.* 1s. 2d.
257. SPOONS, silver, two with hexagonal knops and two acorn topped. French. Date about 1330. *In the South Kensington Museum.* 1s. 6d.
258. STIRRUP, in gilt bronze. Italian cinque-cento. *In the South Kensington Museum.* 1s. 4d.

## BRONZES.

THE art of casting in bronze is of great antiquity ; it is stated to have been practised by the eastern nations long prior to its introduction into Europe. The Chinese historians say that Yu, who was associated on the throne with Chun, 2,200 years before the Christian era, caused nine brass vases to be cast, upon each of which he had engraved the map and description of the nine provinces of the empire. That the art was much practised by the ancient Greeks and Romans, and that they attained to the greatest perfection in it, is well proved by the celebrated monuments of their work which remain. The finest collection of ancient bronzes is at Naples ; among the specimens there, are some showing the very curious manner in which the ringlets of hair, worked separately, were fastened on ; many of them are the size of life. Bronze casting in Greece seems to have reached its perfection about the time of Alexander the Great (330 B.C.). The accounts given of the works executed about that time almost exceed belief. After Lysippus, the favourite sculptor of Alexander,—who executed, according to Pliny, above 600 works,—the art began to decline in that country. The taste of the ancients was still preserved in Italy in the fourth and fifth centuries, and many important works in bronze casting are recorded as having been achieved by them at that early period. In France, Germany, and England objects cast in bronze have also been discovered in the tombs of the fifth, sixth, and seventh centuries. During the three following centuries this art seems to have declined and been little practised in the western countries, for we read of no great works being produced by it until the beginning of the 11th century, when it was revived in Germany under St. Bernard, Bishop of Hildersheim, who had the gates of his church cast in bronze, and who erected in the year 1022 on the space in front of it a bronze column about 15 feet high, ornamented with bas-reliefs ascending spirally from the base, depicting the life of Christ, in twenty-eight groups.

In France the revival of this art was of a still later period, the earliest evidence of it being the gates of the church of St. Denis, which were cast in bronze under the direction of the Abbot Suger in 1140, and were enriched with bas-reliefs illustrating Christ's Passion and Resurrection.

Italy furnishes no important evidences of the revival of bronze casting prior to the end of the 12th century, when Bonano produced the bronze gates of the cathedral of Pisa, and soon after those of St. Martin of Lucca; the large gates of the cathedral of Monreale were also executed by him and bear his name inscribed on them.

Many of the objects used in religious services in Germany, France, and Italy were made in bronze during the 12th century, such as candlesticks, candelabra, baptismal fonts, and some of the vessels for the altar. Important specimens of the work of this period are still to be seen in the different churches.

The Mediæval and Renaissance periods also produced for the same purposes numerous specimens of bronze casting; but as these pieces were always more or less enriched with precious materials, they belong more especially to the goldsmith's art.

Italy possessed in the 16th century a great number of celebrated artists, who designed and executed with incredible rapidity statues, groups, monuments, and fountains in marble and in bronze. There were many also who reproduced in bronze, miniature bas-reliefs and statuettes, either from the antique or from the works of contemporary masters. Florence was most renowned for these works. The pupils of John of Bologna reproduced, in bronze, statuettes of the numerous works of their master. Many of these beautiful statuettes and fine bas-reliefs are found in the collections of the present day, and are much sought for by amateurs. These artists did not disdain to employ their talents on the improvement and decoration of objects of ordinary domestic use; in the museums and private collections of the present day there are many beautiful specimens of their work, such as candlesticks, fire-dogs, knockers and handles for doors, inkstands, &c., which are justly valued as objects of art.

The photographs named in the catalogue are mostly from works of the fifteenth and sixteenth centuries, selected from the collection in the South Kensington Museum and from specimens lent for exhibition by private collectors.



BRONZES.

275. GROUP, bronze; the Rape of the Sabines, by Giovanni da Bologna. Loan Catalogue, No. 484. *Lent by the National Gallery of Scotland.* 2s. 3d.
276. BUST, bronze, of a youth crowned with vine leaves and grapes, apparently a reduced model of the Braschi Antinous. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST, bronze, of a nymph crowned with ivy. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- INKSTAND, bronze; the body supported by three female sphinxes; statuettes of Pan, Venus, and Cupid on the cover. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
277. GROUP in low relief, bronze, of Ariadne in a car drawn by panthers and preceded by satyrs. Italian, ascribed to Desiderio da Settignano. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
278. GROUP, bronze, of the Virgin and the Dead Christ; a reduced model of the "Pieta" of Michel Angelo, in St. Peter's, Rome. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- INKSTAND, bronze, triangular, supported by three lions, and having a statuette of Cupid on the lid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
279. GROUP in low relief, circular bronze, of a kneeling figure (probably Elijah) in a fiery chariot. North Italian. Date about 1490-1500. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
280. STATUETTE, bronze; St. John the Baptist. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST OF MINERVA, bronze, upon octagonal pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of Venus, in the attitude of a Venus Victrix. Italian. Late 15th or early 16th century, in the style of Francia. *Lent by Mr. C. D. E. Fortnum.* 2s. 3d.
281. GROUP OF NESSUS AND DEJANIRA, bronze, on marble pedestal. Florentine. 16th century. *Lent by Mr. G. H. Morland.*
- CASKET, iron; damascened with gold and silver arabesques; circular top. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
282. HALF-FIGURE OF A FEMALE, bronze, naked to the waist, looking upwards, her hands tied behind her. *Lent by Mr. G. H. Morland.*
- BENITIER, fragment of lower portion, in bronze, with cupids in relief, and festoons between. *Lent by Mr. G. H. Morland.* 1s. 10d.

283. GROUP in bronze ; Samson slaying a Philistine, by Adrian Fries.  
*Lent by the National Gallery of Scotland.* 3s. 3d.
284. BAS-RELIEF in bronze ; a "pieta," ascribed to Donatello. Loan Catalogue, No. 6,711. *Lent by Mr. Armand Baschet.* 2s. 3d.
285. RELIEVO in bronze, of antique Greek origin. Loan Catalogue, No. 6,712. *Lent by Mr. Heywood Hawkins.* 1s. 10d.
286. STATUE OF DAVID, bronze ; reduced from the original by M. Angelo. 16th century. Loan Catalogue, No. 490. *Lent by Mr. Isaac Falcke.*
- GROUP in terra-cotta, of a female trampling upon a slave ; from a marble statue at Florence. Loan Catalogue, No. 27. *Lent by Mr. Isaac Falcke.* 1s. 10d.
287. CIRCULAR RELIEVO, bronze ; Neptune in his car, accompanied by a triton and a sea nymph. Italian. 16th century. Loan Catalogue, No. 488. *Lent by Mr. G. H. Morland.* 2s. 3d.
288. STATUETTE in bronze ; female figure reclining on a dolphin. Florentine. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
289. BUST OF CHRIST, bronze, on circular pedestal. Florentine. *Lent by Mr. A. Barker.* 1s. 10d.
290. TRIANGULAR INKSTAND, bronze, on three feet, with mask in relief. *Lent by Mr. A. Barker.*
- GROUP OF PAN, seated on a tortoise, bronze. *Lent by Mr. A. Barker.* 1s. 6d.
291. CUPID, FLYING, bronze, on circular wood pedestal. *Lent by Mr. A. Barker.* 1s. 6d.
292. BUST OF THE VIRGIN, gilt bronze. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
293. FIGURE OF A MADONNA holding the Holy child to her breast, with a Latin inscription ; bronze. *Lent by Mr. A. Barker.* 1s. 6d.
294. STATUETTE OF A ROMAN EMPEROR, gilt brass. *Lent by Mr. A. Barker.* 1s. 6d.
295. STATUETTE OF HERCULES, with his club under his arm ; bronze, on dome-shaped stand. *Lent by Mr. A. Barker.* 1s. 6d.
296. STATUETTE, in gilt bronze, of the Virgin and Child. Italian. 16th century. *Lent by Mr. A. Barker.* 1s. 6d.
297. INKSTAND, bronze, held by a siren with helmeted head. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST, bronze, of an old man clothed in a deer's hide ; the eyes originally formed of glass or precious stones. Ancient Roman. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a recumbent figure nursing two children, possibly Latona with Apollo and Diana. Italian. 16th cent.; ascribed to Giov. della Porta. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.

298. INKSTAND, bronze, formed by a warrior, probably Orlando, seated on a sea-monster, from the poem by Ariosto. Florentine. Date about 1580. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a seated mendicant, on wooden stand. Chinese. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a child holding a cornucopia; probably an inkstand. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
299. STATUETTE, bronze, a nude male figure on black marble pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, a nude male figure on triangular bronze pedestal ornamented with Bacchic bas-reliefs. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a young warrior drawing his sword. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
300. STATUETTE, bronze, of a negro's head on a square column, called a "Hermes" statue. Ancient Græco-Roman. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, a nude female figure drying her feet. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of an ancient warrior in a mantle. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze; St. John the Evangelist, part of a group of the Crucifixion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
301. SALT-CELLAR, gilt-metal, composed of three sea-horses supporting shells in silver. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of the youthful Apollo (Apollino) in the Museum at Florence; the work of Giovanni Zoffoli. Second half of 19th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
302. STATUETTE, bronze, of an aged male captive, on black marble pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, the Virgin in sorrow, part of a group of the Crucifixion. Italian. 16th cent. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of an aged female captive, on black marble pedestal. Italian. 16th cent. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
303. INKSTAND, bronze, formed by a grotesque human figure embracing a horse's head. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, gilt-bronze, of a Cupid blindfold shooting from a dolphin's back; furniture decoration. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, gilt-bronze, of a figure playing the bagpipe; furniture decoration. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.



304. STATUETTE, bronze, of a youth extracting a thorn from his foot; by his side a helmet, intended to serve as an inkstand. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a seated faun, playing on Pan's pipe and holding a globular vase; probably an inkstand. Italian. Late 15th or early 16th century. Ascribed to Andrea Ricci. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
305. STATUETTE, bronze, a reduced model of the colossal Flora at Naples, called the Farnese Flora. The work of Giovanni Zoffoli of Florence. Second half of the 18th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, a reduced model of the Antinous. The work of Giovanni Zoffoli of Florence. Second half of 18th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
306. STATUETTE, bronze, of a centaur with a Cupid (in silver) on his back; on a pedestal of coloured marbles ornamented with gilt metal and cornelians. Italian. 16th century. The centaur by Giovanni da Bologna. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
307. STATUETTE, bronze, of a horse, on a pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
308. STATUETTE, bronze, the Farnese Flora. Loan Catalogue, No. 481. *Lent by Mr. C. D. E. Fortnum.* 2s. 3d.
309. MEDAL of Philippus Maria Visconti, Duke of Milan. 15th century. *In the South Kensington Museum.* 1s. 2d.
310. MEDAL, in bronze. Pope Adrian VI. German work *In the South Kensington Museum.* 1s. 6d.
311. PLAQUE (in gilt copper), with a Shield of Arms; the arms blazoned with champlevé enamel, with the motto "Espoir en Dieu." Underneath is written, "The armys of the ryght worshipful maester Tonge, otherwyse callyd maister Clarencius, and misteris Susan hys wyfe, 1554." English work. *In the South Kensington Museum.*
- PAIR OF CANDLESTICKS, brass, decorated with a floriated pattern, grounded in blue and white champlevé enamel. Old English (?) work, period of Charles I. Presented by the Duke of Hamilton. *In the South Kensington Museum.* 1s. 6d.
312. NATIONAL ART COMPETITION MEDALLION, in bronze. By A. Vechté. *In the South Kensington Museum.* 1s. 6d.
313. TWO PLAQUES, in gilt-bronze. Probably English work. Date about 1320. Loan Catalogue, Nos. 1,010 and 1,011. *Lent by the Rev. Walter Sneyd.* 2s. 3d.
314. PLAQUE, bronze, in high relief, of Neptune in a barque, a man holding a sea-horse, and another figure. Italian. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.

315. PLAQUE, bronze ; with the entombed Saviour supported by saints. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with Hercules and Antaeus. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Crucifixion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Flagellation. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
316. PLAQUE, bronze, with bust portrait of Tito Strozzi ; probably the work of Vittore Pisano. Date about 1460. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; the Holy Family, with legend. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; obv., bust of the Emperor Augustus ; rev., allegoric figures of Commerce and Plenty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; obv., bust of Louis XII. of France, with legend ; rev., Anne of Brittany, his Queen, with legend. Dated 1499. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze gilt : obv., the head of Christ, with Latin legend ; rev., a Latin inscription within a wreath. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
317. MEDALLION, bronze : obv., bust of Michael Angelo Buonarroti ; rev., a blind pilgrim led by a dog, with legend. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; subject, a female looking at a mirror supported by Cupid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with head of Pompeius Magnus in high relief, on green enamel ground. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, silver, with figures in high relief, silver-gilt: Obv., the baptism of our Lord, with German legend ; rev., the Crucifixion, with Latin legend: German. 16th century: *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with figures of Apollo and Marsyas. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
318. PLAQUE, bronze ; subject, the martyrdom of St. Sebastian. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; subject, the Entombment. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with foliage ornament on top ; subject, the dead Saviour supported by an angel and Saint Joseph of Arimathea, in frame. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.

319. PLAQUE, bronze, with the Deposition from the Cross, after Daniele da Volterra. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
320. PLAQUE, bronze; with a sleeping Cupid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with the Betrayal of our Saviour; the work of Valerio Vicentino. Date about 1500-20. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with male bust. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, gilt bronze; with the Virgin and Child. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, of four bearded heads connected by scrolls, with central medallion bearing a bust of Christ and legend. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
321. PLAQUE, bronze; with the repentant Magdalen. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with youthful male bust. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with youthful female bust. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, circular bronze; with Æsop's fable of the Bundle of Sticks. German (?). 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with female figure in a car. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, gilt bronze; with youths offering tokens of victory to a seated female. Italian (?). 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
322. PLAQUE, bronze; with Saint Jerome in penitence. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, representing the Saviour in the sepulchre. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with the head of our Saviour, with the sun and moon above. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with the Virgin and Child beneath a canopy supported by angels. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with a classical group, apparently the Sibyl predicting to Augustus the birth of Christ. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with Hercules and the Nemean lion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 8d.



323. ORNAMENT in perforated brass, a furniture decoration ; two Cupids issuing from a vase, with festoon above. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with perforated field on which is a representation of the Sancta Veronica, SS. Peter and Paul, and Latin legend. Italian. 14th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with a classic subject, apparently by Valerio Vicentino. Italian. Date, early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- CROSS of eight points, in perforated bronze ; on one side a crucifix with emblems of the passion, on the other a Virgin and Child with the holy dove. Spanish (?). 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with half length figure of the goddess Nature ; a reproduction from the Martelli mirror by Donatello in the South Kensington Museum. Date about 1430-50. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with half length figure of a Faun ; a reproduction from the Martelli mirror by Donatello in the South Kensington Museum. Date about 1430-50. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
324. PLAQUE, bronze ; with the Presentation in the Temple. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with bust portrait of Erasmus, and legend in Greek and Latin. Dated 1519, and ascribed to Quentin Matsys. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Adoration of the Magi. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
325. PLAQUE, bronze ; with an equestrian figure of the Emperor Constantine, with Latin legend. German. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with classic subject, apparently Arion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Ganymede borne off by the eagle. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., bust of Francesco Redi of Arezzo ; rev., a Bacchic group, allusive to Redi's poem. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., Pope Paul II. holding a consistory ; rev., the Almighty in glory. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a general releasing a female captive. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
326. PLAQUE, bronze ; with the Judgment of Paris. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*

- PLAQUE, bronze ; with a Bacchic dance around a seated female figure. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a sleeping nymph aroused by a satyr blowing a horn. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with Cupid on a globe, between two seated boys. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with pedimental top ; with half length figure of the Virgin and Child with saints and angels, in frame. In the pediment is a figure of the Almighty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Adoration of the Magi. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
327. PLAQUE, bronze ; with an angel sounding a horn. German (?). 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with allegoric figures of Commerce and Plenty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a youthful figure bound to a tree, and a man seated in front of him. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a man seizing two fighting bulls, by O. Moderno. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Hercules and Antæus. *Lent by Mr. H. Danby Seymour, M.P.*
- PLAQUE, bronze ; with half-length figure of the Virgin and Child, with festoon hanging above. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
328. PLAQUE, bronze ; with the Nativity. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with a Medusa's head and two infants. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Judgment of Solomon, with Latin Legend. German. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; (obv. only) with busts of Charles V. and Ferdinand I. German. Dated 1535. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Cacus stealing the oxen of Hercules, by O. Moderno. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., bust of Leonello Torriano of Cremona ; rev., a female figure bearing a vase, from which flow streams of water. Italian. Latter half of 15th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.

329. PLAQUE, bronze; with a soldier bearing off his spoils, accompanied by the genius of Victory. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with a half-length group of the Virgin and Child in an ornamental frame. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, representing Neptune in triumph and a warrior in a car on the waters. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with subject of the Resurrection. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with Europa and the Bull. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with David after the death of Goliath. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
330. INKSTAND, bronze, surmounted by a Cupid resting on three winged satyrs. Italian. 16th century. Loan Catalogue, No. 8,025. *Lent by Mr. S. Addington.*
- INKSTAND, bronze; statue of a Warrior on pierced square stand. Italian. 16th century. Loan Catalogue, No. 497. *Lent by Mr. S. Addington.*
- LAMP, bronze; in form of a sphinx. Italian. 16th century. Loan Catalogue, No. 522. *Lent by Mr. S. Addington.* 1s. 6d.
331. VASE, bronze, with medallions of busts and festoons, and a shield of arms on each side. Italian. 16th century. *Lent by Mr. G. H. Morland.*
- ORIENTAL VASE, bronze, on square plinth, inlaid with silver and gold; two handles. *Lent by Mr. G. H. Morland.* 1s. 10d.
332. EWER AND SALVER, brass. Venetian. 16th century. *Lent by Mr. A. Barker.* 2s. 3d.
333. BASIN AND COVER, Persian, of bronze ornamented with minute scroll-work. *Lent by Mr. A. Barker.*
- FRAGMENTS in bronze, of urns, with masks and festoons, flames at top. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
334. PLATEAU, brass, engraved with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
335. PAIL, brass, with handle over, chased with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
336. CANDLESTICK bronze, ornamented with leaves and scrolls. 17th century. *Lent by Mr. A. Barker.*
- CANDLESTICK, bronze, with leaves and masks in relief. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
337. PAIR OF CANDLESTICKS, bronze, ornamented with leaves and scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.



338. PAIR OF CANDLESTICKS, brass, chased with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
339. PAIR OF CANDLESTICKS, bronze, the stand ornamented with pierced brackets on six feet. *Lent by Mr. A. Barker.* 1s. 10d.
340. PAIR OF CANDLESTICKS, bronze, formed by a female Caryatid with a serpent twined around the legs, on a gadrooned base. Italian. 17th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
341. CANDLESTICK, bronze, supported by three kneeling youths between whom are large festoons of flowers. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of the youthful Hercules, upon a marble pedestal, in front of which is a bronze bull's head. Ancient Græco-Roman. *Lent by Mr. C. D. E. Fortnum.*
- CANDLESTICK, bronze, supported by three kneeling youths between whom are large festoons of flowers. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
342. PAIR OF CANDLESTICKS, bronze; an eagle's claw sustaining a siren with double tail, each branch supporting a nozzle. An armorial shield of Chiaramonti is below the figure. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
343. PAIR OF CANDLESTICKS, brass, with arabesque engraving in the renaissance style. Venetian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
344. PAIR OF CANDLESTICKS, bronze, chased with terminal figures, lions' heads, &c. Italian. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
345. PRICKET CANDLESTICK, enamel, of the 12th century, with figures of Charles d'Anjou, king of Sicily; Peter III., king of Arragon; Arthur, duke of Bretagne; and Robert, duke of Burgundy. *Lent by Mr. G. H. Morland.*
- ORIENTAL BOWL, white metal, engraved with female full-length figures and busts. *Lent by Mr. G. H. Morland.* 1s. 10d.
346. VASE, bronze, reduced from an antique in the Villa Borghese. Signed by Zoffoli. Loan Catalogue, No. 511. *Lent by the National Gallery of Scotland.* 2s. 3d.
347. PAIR OF FIRE-DOGS, in brass or latten. Flemish transitional Gothic work of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
348. KNOCKER, bronze, formed by a horned mask supported by two human-headed monsters. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MIRROR FRAME, bronze parcel-gilt, with two angels supporting a shield, on which is an eagle and serpent. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
349. KNOCKER, bronze. Italian. Date about 1560. Loan Catalogue, No. 461. *Lent by Mr. Robert S. Holford, M.P.* 2s. 3d.

350. SALVER, in bronze-gilt, engraved with a bird's-eye view of a sea-port. Venetian work. Date about 1540. Loan Catalogue, No. 6,596. *Lent by the Hon. R. Curzon, jun.* 2s. 8d.
351. PAIR OF CANDLESTICKS, bronze, with leaves and masks in relief. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
352. TRIPOD, or stand of a candelabrum, with perforated work of grotesque animals and figures. 13th century. *Lent by Mr. A. Barker.*
- FLASK AND COVER, bronze, pear-shaped, with flowers in relief, and handle over the top. *Lent by Mr. A. Barker.* 1s. 10d.
353. CANDLESTICK, bronze, with masks, festoons, and other ornaments in relief. 17th century. *Lent by Mr. G. H. Morland.*
- CANDLESTICK, bronze, with leaves and scrolls in relief. Beginning of the 19th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
354. EWER, bronze. Italian. 16th century. *Lent by the Duke of Buccleuch.* 2s. 10d.
355. FIRE-PAN, in copper, perforated work. Italian. 17th century. *In the South Kensington Museum.* 1s. 2d.
356. BRONZE DAMASCENED CANDLESTICK; base surrounded with an Arabic inscription. Arabic or Saracenic mediæval work. And WATER-BOTTLE, globular, with elongated neck. Indian bronze, damascened on neck. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
357. POLYPTYCH, of four tablets, in brass, with Scriptural subjects in low relief; blue enamel ground. Russo-Greek work. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
358. PURSE FRAME, iron, chiselled with foliage. Italian. Early 16th century. (Pourtales coll.) And PLAQUE, oblong, gilt bronze; Apollo and Marsyas. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
359. BOWL, with hinged lid. Ancient Saracenic damascene work. And CIRCULAR BOWL. Ancient Arabic or Saracenic damascene work. *In the South Kensington Museum.* 1s. 6d.
360. BOWL. Ancient Arabic or Saracenic damascene work. *In the South Kensington Museum.* 1s. 2d.
361. BOWL AND COVER, in brass, richly engraved with moresque ornament, originally damascened. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
362. BOWL. Ancient Arabic or Saracenic damascene work. And SPHERICAL ENGRAVED VASE. Indian. *In the South Kensington Museum.* 1s. 2d.
363. BOWLS OF HOOKAH PIPES, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
364. BOWLS OF HOOKAH PIPES, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.



365. CANDLESTICK, in bronze; a centaur with floriated tail. 13th century. PRICKET CANDLESTICK, in bronze. Byzantine 12th century work. And a CANDLESTICK, in brass; an elephant and castle. 13th or 14th century. *In the South Kensington Museum.* 1s. 2d.
366. RELIEVO, in bronze; Vulcan repairing the wings of Cupid, and Cupid instructed by Mercury. Minerva, Mars, and other gods are introduced. Italian. 15th century. (Pourtales coll.) *In the South Kensington Museum.* 1s. 2d.
367. BOWL, in brass, the under side embossed with a diaper of a species of fleur-de-lys ornaments in relief, the rest of the surface richly engraved and damascened with moresque ornaments and inscriptions. 15th century. *In the South Kensington Museum.* 1s. 6d.
368. WARMING PAN, with PERFORATED COVER. Arabesque work, with Venus and Cupid in centre, and Dutch inscription round margin. Brass. Dated 1602. And WARMING PAN, copper, the bowl gadrooned, the lid openwork strap and foliage pattern, with an armorial shield in the centre. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
369. KNOCKER, bronze, formed by two half figures of youths, terminating in foliage surmounted by a mask. Italian. Early 16th century. (Pourtales coll.) *In the S. Kensington Museum.* 1s. 2d.
370. STATUETTE, in bronze. Very ancient Hindoo or Burmese work. Buddha standing on a pedestal under a shrine or arcade. *In the South Kensington Museum.* 1s. 2d.
371. FIRE-PAN or "BRACIERA," in copper, standing on four lions' paws, repoussé; the body ornamented with repoussé shields and foliage. Italian. 16th cent. *In the S. Kensington Museum.* 1s. 6d.
372. BOWL, Arabic or Saracenic damascened bronze, elaborately engraved both on exterior and interior with medallions containing figures of animals and zones of Arabic inscriptions. *In the South Kensington Museum.* 1s.
373. BOWL with COVER; interlaced arabesque pattern. Saracenic damascene work. *In the South Kensington Museum.* 1s. 6d.
374. BOWL, Arabic or Saracenic damascened bronze, ornamented both outside and inside with zones of Arabic inscriptions and circular medallions of aquatic birds. *In the S. Kensington Museum.* 1s. 2d.
375. KNOCKER, bronze, formed by two dolphins encircling a swan; below is a scallop shell. Italian. 16th century. *In the South Kensington Museum.* 1s. 6d.
376. BRONZE BOWL, of Arabic or Persian work. "Made for Mahmud Shah. A.H. 916." *In the S. Kensington Museum.* 1s. 2d.
377. VASE, in bronze. Italian cinque-cento work. *In the South Kensington Museum.* 1s.



CLOCKS AND WATCHES.

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THERE is much uncertainty as to the date and the inventor of clocks. Gerbert, a monk, who afterwards became Pope under the name of Sylvester II. and died in 1003, has the credit of the invention with all the French writers on the subject ; while some others ascribe it to Pacificus, Archdeacon of Verona, who lived in the ninth century, who seems, however, to have only invented an improvement on the "clepsydra" by the application of wheels to the working of it. The first clock of the construction of which any actual description is preserved was made by Henry de Wick for Charles V. in 1379.

A great improvement in the art of clockmaking was introduced in the early part of the reign of Louis XI. of France, namely, the spiral spring, which allowed of the construction of portable clocks of very small dimensions. This invention is attributed to Carovage or Carovagius, who lived in 1480.

The form given to the portable clocks in the 15th and early part of the 16th centuries was most elegant ; they were ornamented with niello work, engraving, damascening, and the various other modes of decoration then applied to goldsmiths' work ; and many of them, in addition to indicating the hours of the day and night, show the year, month, day of the month, day of the week, the festivals of the church, the phases of the moon, and the path of the sun and of the planets through the constellations.

A great many of the clocks of this period are preserved in various museums. The Imperial Museum of Vienna, the Chamber of Arts at Berlin, the Green Vaults at Dresden, all contain specimens. The three first photographs (Nos. 400, 401, 402) in this portion of the catalogue are from clocks made at Augsburg about this period, and now in the South Kensington Museum.

The exact time of the invention of watches is uncertain, it is generally considered to have been at the end of the 15th or beginning of the 16th century ; one of the first maker's names on record is Peter Héle of Nuremberg, who made pocket watches in the form of an egg, which were for a long time called Nuremberg eggs. The first watches made in France were of a cylindrical form, with thick metal cases decorated with arabesques, chasings, and pierced work. They were

afterwards made in various forms, and enclosed in silver and rock crystal cases, enriched with nielli and engraving, until the time of Louis XIII., when the circular form was generally adopted. Enamel painting enriched with precious stones was frequently used to decorate the cases at a later period. The photograph No. 409 is from watches of this description, lent for exhibition by Mr. S. Addington.

### CLOCKS AND WATCHES.

400. CLOCK, in metal gilt, square pavilion-shaped case ; dome, top, and cover surmounted by a statuette of Hercules and the lion ; dial on both sides. Augsburg. 16th century. (Bernal coll.)  
*In the South Kensington Museum.* 1s. 6d.
401. CLOCK, in metal gilt, pavilion-shaped case, with two dials ; at the summit is a female allegorical statuette standing on a globe ; the angles of the case decorated with sea horses. Augsburg. 16th cent. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
402. CLOCK, upheld by a figure of Atlas on richly engraved and perforated vase ; the upper part surmounted by a smaller disc-shaped case and small female statuette. Augsburg. *In the South Kensington Museum.* 1s. 6d.
403. TABLE CLOCK, gilt metal, 17th cent., with three dials on the top enamelled, resting on four knobs. *Lent by Mr. A. Barker.*
- SUN-DIAL AND COMPASS, silver dial, pierced floriated border. Bordeaux. 17th cent. *Lent by Mr. A. Barker.* 1s. 6d.
404. TABLE CLOCK, gilt metal, resting on four knobs. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
405. CLOCK, gilt metal, square, with columns at the angles, dome-shaped top, perforated. Augsburg. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
406. CLOCK, gilt metal, with pilasters at the angles ; cupola top, engraved with scrolls. Augsburg. *Lent by Mr. A. Barker.*
- STAND, hexagonal, bronze, with arabesques, in relief, of dragons and birds. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
407. WATCH, gold, with plaques of blue and white figures. Old Wedgwood ware. Loan Catalogue, No. 3,787. *Lent by Mr. Isaac Falcke.*
- WATCH, gold, with plaque of three white figures on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,786. *Lent by Mr. Isaac Falcke.*
- SNUFF-BOX, gold, with plaques of Cupids and scroll borders. Old Wedgwood ware. Loan Catalogue, No. 3,796. *Lent by Mr. Isaac Falcke.* 1s. 10d.

408. CLOCK, arranged as a crucifix ; ebony, silver and gilt, and enamelled bronze. French or Flemish. 17th century. *In the South Kensington Museum.* 1s. 6d.
409. WATCH, painted enamel case of Venus and Adonis, and an outer case of leather, piqué with gold. Loan Catalogue, No. 7,526. WATCH, with enamel painting of the Rape of Europa, made by Stieler of Berlin. Loan Catalogue, No. 7,527. WATCH, metal, painted enamel back of Mars and Venus. Loan Catalogue, No. 7,528. WATCH, enamelled, with equestrian portrait of William III.; on the dial St. George and the Dragon. Loan Catalogue, No. 7,529. *Lent by Mr. S. Addington.* 1s. 10d.
410. CLOCK. European work, brought from the Summer Palace at Pekin. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
411. CLOCK, on hexagonal pedestal, silver-gilt. French work. Date about 1520. Loan Catalogue, No. 7,448. *Lent by Mr. W. B. Stopford.* 2s. 3d.
412. CLOCK, silver-gilt, damascene, and enamelled. French work. Date about 1550. *Lent by the Earl of Home.* 2s. 10d.
413. TABLE CLOCK, in hexagonal gilt bronze case, with cartouche ornaments and masks in silver. Augsburg work. (Bernal coll.)  
CLOCK, in gilt bronze, dome-shaped cover, perforated and engraved with rich scroll work ; the sides engraved with the story of the "Good Samaritan." (Bernal coll.) Augsburg. 1s. 2d.
414. TABLE CLOCK, hexagonal, gilt metal, with glass panels, resting on six terminal figures. 17th century. And SILVER CASE-KET, chased and pierced with flowers, on claw and ball feet. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
415. REPEATER WATCH, gold, chased outer case ; Jupiter and Juno. 18th century. Herrman, maker. Neuberg. SILVER REPEATER WATCH, white enamel dial. Boursault, maker. 18th century. And GOLD WATCH, with complicated movements ; dials on the back and front. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
416. MEDALLION CLOCK, rock-crystal case, supported on baluster-shaped crystal stem. Dated 1609. (Bernal coll.) And CLOCK, in gilt bronze, with perforated case ; supported on a baluster-shaped stem with chiselled cartouche ornaments ; summit surmounted by a palm tree in gilt bronze. Italian work. Date about 1570. *In the South Kensington Museum.* 1s. 2d.
417. CLOCK or TRAVELLING WATCH, in gilt metal, with red leather case. And INSTRUMENT, in gilt bronze, formed by an upright stand, on which are engraved various scales, calendars, &c. At the summit is a compass, and in the centre part is affixed a pendulum, the lower part of which is formed by a head of Christ. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.



418. TIMEPIECE, in ormolu and enamel, the upper part formed by globe enamelled in blue; round the base are statuettes of the Seasons in ormolu. Manufactured by Levy, Frères, & Cie. Paris. (Paris Exhibition, 1855.) *In the South Kensington Museum.* 1s. 2d.
419. CLOCK, gilt metal, in form of a lion with dial on its breast, movable eyes and mouth, on large oval stand. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
- 419A. CLOCK, bouse and ormolu case. Period of Louis XIV. The dial inscribed "Thuret, à Paris." *In the South Kensington Museum.* 1s. 2d.
- 419B. CLOCK, gilt metal, with columns and pinnacles at the angles, engraved dial, square repoussé stand. Made at Strasbourg 1614. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.

## JEWELRY.

The smallness of the objects made in the precious metals for personal adornment, and the fineness of the work necessarily used in their ornamentation, render them, with some exceptions, unfit subjects for photography; those, however, given under the heading of "Jewelry" in the catalogue consist of the larger kind of personal ornaments of the 16th century, such as Nos. 437 and 438, lent for exhibition by the Hon. W. E. Gladstone, and other objects made in precious materials; among which may be noticed the cups (Nos. 443 and 444) belonging to the Baron Lionel de Rothschild.

427. RING, gold, set with an antique intaglio, inscription round in Gothic characters. EARRINGS, Greek, gold, in form of amphoræ. RING, 16th century, gold and enamel, set with a ruby. RING, 16th century, gold and enamel, set with a ruby. RING, 16th century, gold, set with an emerald. RING, with miniature portrait of Napoleon Bonaparte. RING, with onyx cameo of the Minotaur seated holding a club. NECKLACE, of glass and gold beads, and three pendants of lions' heads. Greek. Loan Catalogue, No. 7,375. SEAL, onyx, in form of a head and bust, engraved with a helmeted bust. Loan Catalogue, No. 4,134. RING, antique gold, with a metal signet of a sphinx pursuing a demon. PAIR OF EARRINGS, Roman variegated glass bead. Loan Catalogue, No. 7,380. GREEK ORNAMENT, gold, in form of a griffin's head. Loan Catalogue, No. 7,377. RING, gold, pierced shank, and stone inscribed "Avite Adam." EARRING, gold, in form of a sphinx. Loan Catalogue, No. 7,376. RING, Saxon, gold, the raised part set with a circle of garnets. EARRING, Greek, gold, filigree top, ruby pendant in form of a vase, and two chains. Loan Catalogue, No. 7,374. *Lent by Mr. S. Addington.* 1s. 10d.

429. SMELLING BOTTLE, gilt, pierced, and enamelled flowers and birds. Loan Catalogue, No. 4,130. SCENT-BOTTLE, Chelsea porcelain, pink ground with Watteau subjects, mounted in gold. Loan Catalogue, No. 3,597. KNIFE AND FORK, horn handles, inlaid with silver. Loan Catalogue, No. 7,941. SNUFF-BOX, silver-gilt, in form of a snail, originally enamelled. Loan Catalogue, No. 4,135. SCENT-CASE, ivory,

- inlaid with gold; on the cover two dogs and Cupids. Italian, 17th century. Loan Catalogue, No. 4,136. *Lent by Mr. S. Addington.* 1s. 10d.
430. SNUFF-BOX, root of amethyst, with pietra-dura basket of flowers and birds. Loan Catalogue, No. 4,125. SNUFF-BOX, of Capo-di-Monte porcelain, in the form of a group of shells. Loan Catalogue, No. 4,101. SNUFF-BOX, in Wedgwood ware, with Pegasus in the centre, in white relief on blue ground. Loan Catalogue, No. 4,105. *Lent by Mr. S. Addington.* 1s. 10d.
431. CHAMBERLAIN'S KEY, gilt-metal, temp. Geo. I. Loan Catalogue, No. 6,616. ETUI CASE, ivory, coloured and mounted in gold, in form of a lady with rich brocaded dress. Loan Catalogue, No. 4,131. SEAL, Chinese white porcelain, the handle in form of a seated monkey. Loan Catalogue, No. 4,137. PILL-BOX, Japanese buck's-horn, with lacquered female head, fan, &c. Loan Catalogue, No. 4,133. BOTTLE, covered with leather and gold piqué, with star, garter, crown, and royal initials. Loan Catalogue, No. 4,128. CLASPS, in gilt-metal, with figures in Gothic niches. 15th century. *Lent by Mr. S. Addington.* 1s. 10d.
432. SNUFF-BOX, in gold, shuttle-shaped, with appliqué coloured gold designs and medallions of painted enamel of Teniers' subjects. Loan Catalogue, No. 4,120. SNUFF-BOX, in "vernis martin," gold ground, painted with Watteau subjects. Loan Catalogue, No. 4,102. BOX, engine-turned gold, with bright coloured enamel groups of shepherds and trees. Loan Catalogue, No. 4,121. BOX, in lac-japan, with gilt flowers and leaves. *Lent by Mr. S. Addington.* 1s. 10d.
433. SNUFF-BOX, engine-turned gold, enamelled border, on the top a medallion of a girl giving alms to an old man, after Greuze. Loan Catalogue, No. 4,115. SNUFF-BOX, in Dresden china, painted with landscapes and figures. Loan Catalogue, No. 4,108. BOX, in enamel, painted with subjects after Teniers, mounted in gold. Loan Catalogue, No. 4,113. BOX, gold, minutely painted with dancing bear and hunting scenes. Loan Catalogue, No. 4,123. BOX, gold, with paintings of seaport and figures by Blarenberghe. Loan Catalogue, No. 4,117. *Lent by Mr. S. Addington.* 1s. 10d.
434. BOX, gold, inlaid with plaques of tortoiseshell and gold, piqué, windmill and landscapes. Loan Catalogue, No. 4,104. SNUFF-BOX, tortoiseshell, with paintings on enamel, subjects after Teniers. Loan Catalogue, No. 4,112. BOX, tortoiseshell, with enamel miniature of the Marquis de Louvois, minister of Louis XIV., by Petitot. Loan Catalogue, No. 8,056. BOX, engine-turned gold, green and white enamel borders, painted in the centre with subject after Greuze. Loan Catalogue, No. 4,115. BOX, gold, with marine views in translucent enamel: on the cover, a fisherman and sea view. Loan Catalogue, No. 4,116. *Lent by Mr. S. Addington.* 1s. 10d.



435. BASKET, oriental enamel, with overlaid plaques of yellow and black enamel. Loan Catalogue, No. 4,132. WATCH, in rock crystal, of octahedral form, said to have belonged to Louis XIV. Loan Catalogue, No. 7,525. FRAME, silver-gilt, with statuettes of Christ and the woman of Samaria at a crystal well. Loan Catalogue, No. 7,369. WATCH, silver-gilt, on swivel frame of dolphins and masks, ornamented with blue and white enamel, and set with rose diamonds. Loan Catalogue, No. 7,530. *Lent by Mr. S. Addington.* 1s. 6d.
436. TEA-CADDY, tortoiseshell, mounted in silver, containing two silver canisters, with chased open-work figures of celebrated actors of the latter part of the 18th century. Loan Catalogue, No. 5,993. *Lent by Mr. S. Addington.* 1s. 10d.
437. NECKLACE, of pearls, rubies, and diamonds, set in gold filigree and enamel. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.*
- PENDENT ORNAMENT, in pearls, rubies, diamonds, and emeralds; in centre a St. George and the Dragon in enamel. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
438. PENDENT JEWEL; a female figure with two children in white enamel standing in front of an arch of dark blue and other enamels set with diamonds, turquoises, and pendent pearls. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.*
- GROUP, enamel, in high relief, of Neptune in his car, in front a sea-nymph riding on a dolphin; on concave base of lapis-lazuli, Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
439. JEWEL; a case of gold elaborately enamelled and set with precious stones; in the interior are four cavities containing enamel groups from the history of the Fall of Man. Italian. 16th cent. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
440. KNIFE, FORK, AND SPOON, in a case, with crystal handles, and a silver-gilt salt-cellar and etui case. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
441. CASKET, tortoiseshell, with silver mounts, and inscription purporting it to belong to the Rovere family. *Lent by Mr. A. Barker.* 1s. 10d.
443. CUP, of Hungarian topaz, mounted in gold and enamel; from the Fonthill collection. Italian. 16th century. Loan Catalogue, No. 7,697. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
444. CUP, of Hungarian topaz, mounted in enamelled gold, set with precious stones. 16th century work. Loan Catalogue, No. 7,697. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.



445. NECKLACE, of onyx, enamelled, &c. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
446. MEDALLION, in hone-stone, carved with an arabesque of a satyr, and scrolls. *Lent by Sir W. C. Trevelyan, Bart.*
- CAMEO, green jasper, with white chalcedony. Bacchante and Faun dancing. 17th century. Loan Catalogue, No. 6,670. *Lent by Sir W. C. Trevelyan, Bart.*
- CAMEO, arched top, on a hard stone of blue and white; upper stratum carved with Hercules slaying Cacus. *Lent by Sir W. C. Trevelyan, Bart.*
- MEDAL, silver gilt, chased with the Crucifixion, and Adam and Eve. German work. 17th century. *Lent by Sir W. C. Trevelyan, Bart.* 1s. 6d.
447. ABBOT'S RING; broad gold hoop, with incised engravings of the wounds of Our Saviour, and appropriate inscriptions. English (found at Coventry). 15th or early 16th century. MINIATURE STILETTO, with gold suspending ring, sheath, and handle in form of a statuette. Italian. 17th century. BROOCH or PIN, with cameo head of Alexander, in gold enamelled setting. Italian. 16th century. RING, gold; the bezel formed of a masked female head, in enamel set with gems. Italian. 16th century. RING, gold, with asterias ruby. English. 18th century. Gold ring, with cat's eye. English. 18th century. Gold ring, chased with inscription. English. 18th century. *Lent by Mr. T. Dyer Edwardes.* 1s. 10d.
448. BOX, tortoiseshell, with silver appliqué ornaments; inside the lid a painting of the head of St. John the Baptist. *Lent by the Marquis of Salisbury, K.G.* 1s. 6d.
- EWER, in sardonyx; enamelled and jewelled. Italian. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 2s. 10d.
449. VASE, encrusted with mother-o'-pearl, precious stones, seed pearls, and beads or grains of enamel and glass. Probably Chinese work. Loan Catalogue, No. 7,876. *Lent by Mr. E. A. Sanford.* 2s. 3d.
450. MEDALLION, in silver, engraved with subjects from the history of Esther; in silver gilt frame, set with carnelians. Flemish work. Dated 1526. *Lent by Mr. Hollingworth Magniac.* 1s. 2d.
451. MEDALLION, in silver; same as No. 450, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 1s. 2d.
452. JEWEL OF THE GARTER, belonging to the Old Pretender (James III.), with confirmatory letter, framed. *Lent by Sir P. de Mulpas Grey Egerton.* 1s. 10d.

53. TWO ARMILLÆ, twisted gold. Celtic work. *Lent by Sir P. de Malpas Grey Egerton.* 1s. 10d.
54. "TARA BROOCH." Irish work of the 12th century. Loan Catalogue, No. 874. *Lent by Messrs. Waterhouse, Dublin.* 1s. 10d.
55. PAIR OF LINK-BUTTONS, amber, set in silver. SMALL ALMANACK, with chased gold cover, and lapis lazuli slabs. SQUARE GREEN ENAMELLED WATCH, painted dial. (Maker, Debauser, London). ENAMELLED VINAIGRETTE, in form of a book, set round with pearls, and chain for suspension. GOLD SCENT-BOTTLE, blue enamel ground, set with diamonds. And TWO SMALL RUSSO-GREEK METAL DIPTYCHS, enamelled ground. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
56. SNUFF-BOX, encrusted with mother-of-pearl and turquoise glass pastes in geometric pattern, the lining of silver gilt. French, 18th century. And SNUFF-BOX, the exterior of ivory painted to imitate branching sea-weeds, and enclosing six portrait miniatures; the mountings of gold and translucent enamels; the interior lined with gold. French. Date about 1760. *In the South Kensington Museum.* 1s. 2d.
57. PLAQUE, in rock-crystal, carved with the landing of an army, mounted in gilt metal; on the stem a sard intaglio, surmounted by a silver Harpocrates. Loan Catalogue, No. 7,624. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
58. COLLAR OF OFFICE, in silver-gilt, probably of an archery society, composed of circular medallions containing shields of arms, figures, and emblems relating to archery, masks, &c.; suspended from it is a crowned bird. German. Dated 1554. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
59. SNUFF-BOX, Dresden porcelain, painted with Europa and the Bull, cupids, &c. And SPA SNUFF-BOX, ornamented with inlaid hard stones in buildings and figures, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
60. SNUFF-BOX, composed of very fine slabs of lumachelli, mounted in gold. CHASED GOLD BOX, enamelled with the City arms, presented with the freedom, in 1811, to Lieut-Gen. Sir W. C. Beresford. And SQUARE SNUFF-BOX, composed of fine specimens of lumachelli, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
61. THE "HUNSDEN ONYX;" a sardonyx engraved in cameo set in enamelled gold frame. 16th century work. Loan Cat., No. 7,768. *Lent by the Lord Fitzhardinge.* 1s. 2d.

## DECORATIVE IRON WORK.

THE smith's art, which in the 12th and 13th centuries had been devoted almost exclusively either to the fashioning of arms and armour or to the decoration of architecture with hinges, locks, bolts, nails, &c., was in the 15th and 16th centuries extensively applied to the manufacture of screens in churches, crosses, reliquaries, doors of tabernacles, desks, caskets, fire-dogs, and to the formation and decoration of furniture of almost every description. The smiths of Italy, France, Germany, and England seem to have rivalled each other in the beauty of design, and the skill in the finish of the works then produced.

Unfortunately, the writers of biographies have never considered these art-workers in iron worthy of notice, and although we have here and there a name handed down to us, by its being engraved or impressed on their works, we have no record to tell us by what means they attained to such excellence, and what were their other achievements. The case of Quentin Matsys is an exception, he gained this distinction by being also a painter; but the authenticity of the very meagre account which is given of his life is questionable.

One of the greatest attractions in the Special Loan Exhibition held at the South Kensington Museum in 1862, was the "Chair of State, in wrought and chiselled iron, presented by the city of Augsburg to the Emperor Rudolph II.," the property of Viscount Folkestone, of which there is a photograph (No. 490). The chair bears the maker's name and the date engraved on it, "Thomas Ruker," "Fecit anno 1574." A full description of its form and decoration is given in the catalogue of the Special Loan Exhibition (No. 7,840).

For other beautiful specimens of wrought iron we refer our readers to the screens from Hampton Court, now in the North Court of the South Kensington Museum, the work of Huntington Shaw, of Nottingham (Date, 1695), and to the collection of "grilles," balconies, fire-dogs, hinges and knockers, which are exhibited in the Cloisters under the Schools of Art.

## DECORATIVE IRON WORK.

480. LOCK, in wrought iron. French flamboyant Gothic work. Date about 1490. *In the South Kensington Museum.* 1s. 10d.



482. BREASTPLATE, in embossed steel, the work of the Milanese armoured Paul de Negroli. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
483. "CHAUFRON" or ARMOUR PLATE for a horse's head. Milanese work in steel of the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
484. HELMET AND GORGET, in embossed steel. Milanese work. And suit of embossed steel Armour. Milanese or French work. Date of both, about the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
485. HELMET, in embossed steel. Milanese work. Date about the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
486. HOLSTER PISTOLS, mounted in chiselled steel. Italian work. 17th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
487. SPATULA KNIFE, with hilt in massive gilt copper, inlaid with mosaic of ivory and dark-coloured wood. German work, of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
488. SWORD, the hilt encrusted with gold, used by Tippoo Sahib. Indian work. Loan Catalogue, No. 4,704. *Lent by the Marquis of Salisbury, K.G.* 1s. 10d.
489. SWORD, with hilt and scabbard in carved tortoise-shell. Ceylon. *Presented by Sir J. Emerson Tennent. In the South Kensington Museum.* 1s.
490. CHAIR OF STATE, in wrought and chiselled iron, made by Thomas Ruker of Augsburg, 1574. *Lent by Viscount Folkestone.* 3s. 3d.

## ENAMELS ON METALS.

THE term "enamelling," in its widest signification, is applied to the art of ornamenting any substance with a vitreous material, which is made to adhere to its surface by heat; so that not only metal, but also stone, earthenware, and even glass itself, may be said to be enamelled.

It is, however, more usual to restrict the term of "an enamel" to metal work ornamented in this manner; the one requisite being that the vitreous material shall have been fixed in its place by fusion.

There are several ways of using the enamel. It may be sunk into cavities, as in the encrusted processes; it may be floated over an engraved bas-relief, the details of which are revealed through its transparent body, a mode of decoration peculiarly suitable to silver, and which has been termed *translucid on relief*, or by the French, *émaux de basse taille*; or it may entirely conceal the metal surface, as in painted enamels. Moreover, in encrusted enamels, the cavities to receive the enamel may be either hollowed out in the metal, constituting what is termed in French *champlevé*, or *à taille d'épargne*; or they may be cells composed of a kind of filigree of narrow bands of metal, which keep the colours separate, and with their edges form the outlines of the designs. This latter process is known as *cloisonné* enamel, and peculiarly suitable to gold, though occasionally applied to copper. The Greeks unquestionably employed enamel to enrich their beautiful jewelry, though to a very limited extent, and the same process seems to have been carried on in Nubia about the Christian era.

It is not till the reign of Severus that we find any direct mention of enamelling in any classical author. An oft-quoted passage in Philostratus informs us that the barbarians who live either in or near the ocean, had a way of ornamenting horse-trappings by means of vitrified colours. Such horse-trappings have been found in Britain, and the same colours and peculiar patterns may be discerned in Irish works of a later date.

Under the Roman dominion the art of enamelling seems to have been practised both in Gaul and Britain. The ornaments often show a decided influence of Celtic taste; and from the comparative rarity of such enamels in Italy it is probable that the manufactures were carried on only in the colonies. These enamels are all executed by the *champlevé* process on copper.

Under the Byzantine emperors the working in *cloisonné* enamel seems to have been much practised. The principal monument of this kind of work is the famous *Pala d'oro* at Venice, which is supposed to have been made at Constantinople, brought to Venice in 1105, and added to and enlarged in 1209 and 1345. *Cloisonné* enamels are rare, and seldom to be met with out of church treasuries.

In the 12th century two important centres of working in enamel seem to have been in existence, one at Limoges in the west of France, the other in the neighbourhood of the Rhine. Both employed the *champlevé* process in copper.

The German enamels may be distinguished from the French by the greater variety of colours employed, by the tints being brought into stronger contrast, and by the greater erudition displayed in the subjects and inscriptions. They are constantly covered with inscriptions describing the subjects, and have often borders with small *cloisonné* patterns. A portable altar in the treasury at Hanover bears the inscription *Eilbertus Coloniensis me fecit*. In the same treasury is preserved a cruciform reliquary, with a dome resembling in size and form the shrine from the Soltykoff collection in the South Kensington Museum, though less rich in decoration. These two reliquaries are among the most undoubted and characteristic specimens of the German school.

The earliest enamel which can with any probability be referred to the Limoges school is the sepulchral memorial of Geoffrey Plantagenet, who died in 1151; it was formerly in the cathedral of Le Mans, and is now preserved in the museum of that city.

The great repute of Limoges enamels seems to have been in the 13th century; at that time the *opus Lemoviticum*, or work of Limoges, must have been well known in all parts of Europe, and it occurs frequently in the inventories of the period.

The goldsmiths of Florence and Sienna seem to have made use of *champlevé* enamel during the 14th and 15th centuries, though to a limited extent. A few of the monumental brasses in England are specimens of *champlevé* enamelling, being in reality made of copper, gilt and enamelled, though the generality of them are brass inlaid with mastic.

The process which the Italian enameller carried to the greatest perfection was that of translucid enamel on relief, of which the principal monument is the great shrine at Orvieto, made in 1338. In France



similar enamels were produced at quite as early a period, and it is not improbable that the art was practised by goldsmiths all over Europe.

The *champlevé* process which had been so extensively practised at Limoges in the 12th and 13th centuries seems to have died out in the 14th century, and it was not till the latter part of the 15th century that a new school of enamellers arose, destined to throw still greater lustre on the city of Limoges. These artists, though still working on copper, employed a different mode of applying the enamel, to which they may have been led by the recent extension of enamel painting on glass; at any rate some of the earliest of the enamellers were themselves glass painters.

The painted enamels of Limoges may be conveniently divided into four classes. 1. The early or Gothic style, from about 1475 to 1530; 2. The fine style, from 1530 to 1580; 3. The minute style, to about 1630; 4. The decadence, to the termination of the manufacture in the 18th century.

1. *The Early or Gothic Style.*—The enamels of this period were generally on stout plates of copper, nearly flat; the back was coated with a thick and opaque layer of enamel to prevent the metal from warping in passing through the furnace. The front or surface to be painted was covered with brown enamel, and the details of all kinds painted on it in opaque white. Such portions as were to appear coloured were then glazed over with transparent enamels, and the lights and details were picked out with gold. To increase the rich effect of the painting small raised discs of foil, called *paillettes*, were attached to the enamel and covered with colour so as to have the appearance of gems.

The principal enamellers of this period were Nardon or Leonard Penicaud and Jean Penicaud. One of the most important specimens which has been preserved to us is the triptych of Louis XII. and Anne of Brittany (Photograph No. 664), belonging to Mr. Danby Seymour.

2. *The Fine Style.*—Many of the most successful enamels of this period are merely painted in chiaroscuro, with light flesh tints, and occasionally a cool tone in the foreground. The use of the *paillettes* was abandoned, the plates were made thinner and consequently more convex, and the enamel at the back nearly transparent. The family of Penicaud still continued their labours, and photographs of some of their finest works are enumerated in this catalogue. The greatest, however, of the artists of this, the finest period, was unquestionably Leonard

Limosin, whether we look to the variety or the artistic merit of his works. Pierre Raimond commenced enamelling nearly as early as Leonard Limosin. Then we find Jean Court, dit Vigier, and three members of the Courtois family, shining chiefly in the production of enamelled services for the table. This catalogue enumerates many specimens of the works of these masters taken from the originals in the Museum of the Louvre, the South Kensington Museum, and those exhibited in the Special Loan Exhibition in 1862.

3. *The Minute Style*.—Jean Court, by the profuse use of foil and the over-richness of his colouring, prepared the way for several enamellers, possibly his pupils, who appeared towards the close of the 16th century, and are all distinguished by a very finical execution. The principal of these is Susanne Court, who made several fine ewers and dishes. There were also four members of the Limosin family, viz., Jean, Joseph, François, and Leonard. Their works are usually small, and their designs are frequently borrowed from the engravings of Etienne de Laulne.

4. *The Decadence*.—After 1620 the fashion for Limoges enamels seems to have gone by. We rarely find on the works subsequent to that period the devices of royal or noble personages. The enamellers of this later period are numerous, but chiefly of the families Laudin and Nouailher. Of these Jacques Laudin produced some grisaille paintings of merit, rendered attractive by the fine glossy black ground which he employed. The later productions, especially those of the Nouailher family, are more like paintings on earthenware than enamels.

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## ENAMELS ON METALS.

550. TRIPTYCH, left "volet," in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 10d.
551. TRIPTYCH, centre, in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 10d.
552. TRIPTYCH, right "volet," in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 6d.
553. PORTABLE ALTAR, top. German champlevé enamel. 13th century. *In the South Kensington Museum.* 1s. 6d.
554. PORTABLE ALTAR, side. German. 13th century. Champlevé enamel. *In the South Kensington Museum.* 1s. 10d.
555. ALTAR CROSS, the surface encrusted with champlevé enamels. In front is a figure of the Saviour in gilt metal, full relief, and at the extremities of the cross are Scriptural subjects in enamel. Rhenish Byzantine. 12th (?) century. *In the South Kensington Museum.* 1s. 6d.
556. TRIPTYCH, in Limoges enamel, painted in grisaille, by Pierre Raimond. Dated 1543. *In the South Kensington Museum.* 1s. 6d.
557. TRIPTYCH, in translucent champlevé enamel on silver; in the centre compartment is the Virgin seated with the Infant Saviour in her arms, an angel standing on each side, and in the "volets" full-length figures of the Twelve Apostles. French or German. Date about 1360. *In the South Kensington Museum.*
- TRIPTYCH, in silver-gilt, decorated with three plaques of translucent champlevé enamel. Date, second half of 14th century. French or German. *In the South Kensington Museum.* 1s. 6d.
558. PLAQUE, champlevé enamel on copper gilt; an angel holding a book in the left hand. 13th century. *In the South Kensington Museum.*
- BOSS, with design of a man subduing a grotesque winged animal; pierced in open work, encircled with blue and green champlevé enamel. German. 12th or 13th century work. *In the South Kensington Museum.*
- PLAQUE, champlevé enamel on copper gilt; triangular with semicircular top; an angel blessing. 13th century. *In the South Kensington Museum.* 1s. 6d.
559. PLAQUE, enamel on copper; Christ nailed to the cross; translucent blue ground, painting in white enamel and gold. Italian. 14th century work. *In the South Kensington Museum.*



- BADGE or MEDALLION PLAQUE, with loop for suspension, originally gilt and filled in with champlevé enamel. A male figure with a hawk on his thumb and a lady standing opposite him. Date about 1400. *In the South Kensington Museum.*
- PLAQUE, Limoges enamel; the Death of Anchises. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
560. EWER or CRUET, Venetian enamel. Date about 1491. *In the Museum of the Louvre, Paris.* 1s. 10d.
561. ANNE DE MONTMORENCY, portrait in Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
562. PLAQUE, Limoges enamel, by Pierre Pénicaud. *In the Museum of the Louvre, Paris.* 2s. 3d.
563. EWER, Limoges enamel, by Jean Courtois. *In the Museum of the Louvre, Paris.* 1s. 6d.
564. PLATE, Limoges enamel, by Pierre Pénicaud. *In the Museum of the Louvre, Paris.* 2s. 3d.
565. PLATE, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
566. DISH, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
567. DISH, Limoges enamel, showing reverse, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 1s. 10d.
568. PLATE, Limoges enamel, showing reverse, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
569. CANDLESTICKS, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
570. COFFER, Limoges champlevé enamel. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
571. VOTIVE PICTURE, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
572. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
573. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
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575. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
576. FRANCIS I. Portion of a Votive Picture, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
577. ELEANOR OF AUSTRIA. Portion of a Votive Picture, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.

578. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
579. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
580. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
581. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
582. VOTIVE PICTURE, centre, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 4s. 6d.
583. PLATE, Limoges enamel, Murder of the Innocents. *In the Museum of the Louvre, Paris.* 2s. 3d.
584. PLAQUE, the Virgin Mary and Infant Jesus, Limoges enamel, by Jean Pénicaut the third. *In the Museum of the Louvre, Paris.* 1s. 10d.
585. HENRY THE SECOND OF FRANCE, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
586. EWER, Limoges enamel, by Jean Pénicaut the third. *In the Museum of the Louvre, Paris.* 1s. 6d.
587. EWER, enamel, by Pierre Courtois. *In the Museum of the Louvre, Paris.* 1s. 6d.
588. PLAQUE, enamel, Neptune and Amphitrite. *In the Museum of the Louvre, Paris.* 1s. 6d.
589. CUP, interior of cover, enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
590. CUP, interior, enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
591. CUP, or TAZZA, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
592. PLAQUE, the Toilet of Psyche, after Raphael, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre.* 1s. 10d.
593. PLAQUE, the Virgin Mary, Limoges enamel, by Martin Didiers. *In the Museum of the Louvre, Paris.* 1s. 6d.
594. PLAQUE, Francis the First as St. Thomas, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre.* 2s. 8d.
595. PLAQUE, the Death of the Virgin, Limoges enamel, 13th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
596. EWER in Limoges enamel. *In the Museum of Louvre, Paris.* 1s. 10d.
597. CASKET, Limoges enamel. The Repast of Psyche, after Raphael. *In the Museum of the Louvre, Paris.* 1s. 10d.
598. CALVIN, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.

599. PORTRAIT unknown, Limoges enamel, by Leonard Limosin.  
*In the Museum of the Louvre, Paris.* 1s. 2d.
600. DIANA OF POICTIERS, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
601. FRANCIS OF LORRAINE, Duke of Guise, called "Le Balafre," Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 10d.
602. PLAQUE, Limoges enamel, by Jean Court. *In the Museum of the Louvre, Paris.* 2s. 8d.
603. COFFER, Limoges enamel. *In the Museum of the Louvre, Paris.* 1s. 10d.
604. FRANCIS THE SECOND, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 10d.
605. HENRY THE SECOND OF FRANCE, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
606. PORTRAIT, unknown, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
607. PLATE, Limoges enamel, same as No. 630, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
608. HUNTING HORN, in Limoges enamel, by Leonard Limosin. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
609. HUNTING HORN, in Limoges enamel, the same as No. 608, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
610. PLAQUE, Limoges enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
611. CARDINAL OF GUISE, portrait in Limoges painted enamel, by Leonard Limosin, in ornamental frame set with enamels. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
612. ANNE D'ESTE FERRARA, Duchess of Guise, portrait in Limoges painted enamel, by Leonard Limosin, in ornamental frame set with enamels. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
613. TAZZA or CUP, Limoges enamel, painted in grisaille by Pierre Raimond. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
614. TAZZA or CUP AND COVER, in Limoges enamel, painted in grisaille by Pierre Raimond. Date 1555. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
615. TAZZA AND COVER, same as No. 614, showing the interior of the tazza and the exterior of the cover. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.



616. CANDLESTICK, Limoges enamel, painted in colours, by Jean Courtois. Date about 1560. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
617. CANDLESTICK, in Limoges painted enamel, by Jean Courtois. Date about 1570. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
618. DISH, Limoges enamel in brilliant colours, by Martial Courtois. Date about 1580. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
619. DISH, same as No. 618, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
620. PORTRAIT OF A GENTLEMAN, square plaque in Limoges painted enamel, ascribed to Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
621. CHARLES IX., KING OF FRANCE, portrait in Limoges painted enamel on concave plaque, by Leonard Limosin. Dated 1573. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
622. ELIZABETH OF AUSTRIA, Queen of Charles IX., portrait in Limoges painted enamel on concave plaque, by Leonard Limosin. Dated 1573. *Lent by Mr. H. Magniac.* 2s. 8d.
623. COFFER, in Limoges enamel. Work of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
624. CASKET, in Limoges enamel, painted in grisaille. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
625. TRIPTYCH, in Limoges enamel, painted in colours. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
626. PLAQUE, painted enamel on copper; the Crucifixion; formerly the centre compartment of a triptych. North Italian work, of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
627. CASKET, Limoges enamel, painted with battle subjects, mounted in silver-gilt. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
628. PLAQUE, Limoges enamel; an emblematical device, with the arms of the Cardinal de Gramonte, by one of the Pénicaud family. Date about 1530. *Lent by Mr. H. Magniac.* 1s. 10d.
629. EWER, grisaille decoration on blue ground picked out in gold, by Jean Pénicaud. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
630. PLATE, Limoges painted enamel. Date about 1530. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
631. CANDLESTICK, champlevé enamel on copper. Rhenish Byzantine work of the 12th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.

632. COFFER, RELIQUARY, or CHASSE, decorated with champ-levé enamel, Limoges work. Date about 1280. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
633. PORTRAIT OF A LADY, in Limoges painted enamel, by Leonard Limosin. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
634. HENRI D'ALBRET, King of Navarre, portrait in Limoges painted enamel, by Leonard Limosin. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
635. ANTOINE DE BOURBON, King of Navarre, portrait on circular plaque in Limoges painted enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
636. ANTOINE DE BOURBON, King of Navarre, portrait on square plaque in Limoges painted enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
637. EWER, Limoges enamel, painted in colours. Date about 1570. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
638. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
639. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
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643. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
644. PLATES, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 2s. 8d.
645. PLATES, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
646. PLATES, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

647. PLATE, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
648. TAZZA, Limoges enamel, painted in colours with foil; the Israelites fighting against Amalek; by Jean Courtois. Date 1540-70. Loan Catalogue, No. 1,829. *Lent by Baron L. de Rothschild, M.P.*
- TAZZA, Limoges enamel, grisaille on black ground, with flesh tints; Moses judging the people; by Jean Courtois. Loan Catalogue, No. 1,818. *Lent by Baron L. de Rothschild, M.P.*
- TAZZA, Limoges enamel, painted in colours with foil; Melchisedek bringing gifts to Abraham, by Jean Courtois. Date 1540-70. Loan Catalogue, No. 1,830. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
649. EWER AND SALVER, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,761-1,780. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
650. PLAQUES, Venetian enamel, painted with gold scrolls and ornaments on blue ground. 16th century. Loan Catalogue, No. 4812. *Lent by Mr. A. W. Franks.* 1s. 10d.
651. MEDALLION of Limoges enamel, painted on one side with a male bust in armour, on the other a bust of Francis I.; by Leonard Limosin. Special Loan Catalogue, No. 1,694. *Lent by Mr. A. W. Franks.*
- MEDALLIONS of silver, with translucent enamel portraits of Camilla, queen of the Volsci, and Hypsipyle, queen of Lemnos. Italian. 15th century. Special Loan Catalogue, No. 4,805. *Lent by Mr. A. W. Franks.* 1s. 6d.
652. PLAQUE, Limoges enamel, grisaille on black ground; the Resurrection; perhaps by Pierre Penicaud. Special Loan Catalogue, No. 1,744. *Lent by Sir C. Wentworth Dilke, Bart.* 1s. 6d.
653. BINDING of ancient Manuscript, in Limoges enamel and gilt metal. Loan Catalogue, No. 1,113. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.
654. JEAN DE BOURBON, Duc d'Enghien, painted in Limoges enamel. (Solykoff coll.) Loan Catalogue, No. 1,697. *Lent by H.R.H. the Duc d'Aumale.* 1s. 10d.
655. ANTOINE DE BOURBON, King of Navarre, painted in Limoges enamel. (Solykoff coll.) Loan Catalogue, No. 1,700. *Lent by H.R.H. the Duc d'Aumale.* 1s. 6d.
656. JEANNE D'ALBRET, Queen of Navarre, painted in Limoges enamel. Loan Catalogue, No. 1,703. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.



657. LOUIS DE BOURBON, Duc de Montpensier, painted in Limoges enamel; on the back inscribed L. L. 1630. (Soltykoff coll.) Loan Catalogue, No. 1,704. *Lent by H.R.H. the Duc d'Aumale.* 1s. 6d.
658. CATHARINE DE MEDICI, painted in Limoges enamel. Loan Cat., No. 1,705. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
659. PORTRAIT of a Young Lady, painted in Limoges enamel. Loan Cat., No. 1,706. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
660. PORTRAIT of a Lady, painted in Limoges enamel. Loan Cat., No. 1,707. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
661. PORTRAIT of an Ecclesiastic, painted in Limoges enamel. Loan Cat., No. 1,708. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
662. CHARLES DE LORRAINE, Cardinal de Lorraine, painted in Limoges enamel. Loan Catalogue, No. 1,709. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
663. PLAQUE, Limoges enamel, painted in grisaille. Loan Catalogue, No. 1,731. *Lent by Mr. H. Danby Seymour, M.P.* 2s. 3d.
664. TRIPTYCH, Limoges enamel, signed by Nardon Penicaud. Dated 1503. Loan Catalogue, No. 1,654. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
665. PLAQUE or PICTURE, in Limoges enamel, by one of the Penicaud family. Date about 1540. *Lent by Mr. T. Gambier Parry.* 2s. 10d.
666. PLAQUE, Limoges enamel, by Leonard Limosin. *Lent by Mr. Henry T. Hope.* 3s. 3d.
667. PLAQUE, in Limoges enamel, painted in grisaille, inscribed L. L. Loan Cat., No. 1,713. *Lent by Mr. H. T. Hope.* 2s. 3d.
668. TRIPTYCH, in Limoges enamel. Loan Catalogue, No. 1,726. *Lent by Captain Leyland.* 2s. 8d.
669. PORTRAIT of a Young Man in profile, painted in Limoges enamel; on the back is the signature of the artist, "P. Corteys Maf." Dated 1559. Loan Catalogue, No. 1,795. *Lent by the Duke of Hamilton.* 1s. 6d.
670. CASKET, in Limoges enamel, with gilt metal mounts, probably the work of Pierre Raimond. Loan Catalogue, No. 1,663. *Lent by the Earl of Home.* 1s. 10d.
671. CASKET, Limoges enamel, with silver-gilt mounts. *Lent by Mr. Martin T. Smith, M.P.* 3s.
672. PLAQUE, Limoges enamel; "The Entombment." Date about 1520. *Lent by Mr. Matthew Uzielli.* 1s. 10d.
673. EWER, Limoges enamel. Date about 1550. *In the South Kensington Museum.* 1s. 10d.
674. SALT-CELLAR, of hexagonal form, Limoges enamel, painted in colours with love scenes; in the bowl, at the top and bottom, Juno and Jupiter. Loan Catalogue, No. 1,724. *Lent by Mr. S. Addington.*

- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with the labours of Hercules. Loan Catalogue, No. 1,753. *Lent by Mr. S. Addington.*
- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with the labours of Hercules. Loan Catalogue, No. 1754. *Lent by Mr. S. Addington.*
- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with Adam, Solomon, Aristotle, Virgil, Sisera and Jael, Samson and Delilah. Loan Catalogue, No. 1,671. *Lent by Mr. S. Addington.* 1s. 10d.
675. TAZZA, Limoges enamel, painted in colours with the departure of Æneas from Carthage; by Jean Courtois. Loan Catalogue, No. 1,832. *Lent by Mr. S. Addington.*
- TAZZA, Limoges enamel, painted in colours on dark blue ground; within the bowl, the battle between Amalek and the children of Israel. Loan Catalogue, No. 1,831. *Lent by Mr. S. Addington.* 1s. 10d.
676. TABLET, of quadrangular form, Limoges enamel, "en grisaille," the Presentation in the Temple. Loan Catalogue, No. 1,684. *Lent by Mr. S. Addington.* 1s. 6d.
677. PLAQUE, an oval, Limoges enamel, painted in colours; the Virgin and Child seated in clouds. Loan Catalogue, No. 1,835. *Lent by Mr. S. Addington.* 1s. 6d.
678. BOX, oval, salmon-coloured enamel, with portrait of Marie Antoinette. Loan Catalogue, No. 4,119. *Lent by Mr. S. Addington.*
- SNUFF-BOX, blue enamel, semée with stars; on the cover an enamel of Maria Theresa, wife of Louis XIV.; by Petitot. Loan Catalogue, No. 8,055. *Lent by Mr. S. Addington.*
- SNUFF-BOX, oval, enamel, green and lavender colour; on the lid, a portrait of Nell Gwyn. Loan Catalogue, No. 4,122. *Lent by Mr. S. Addington.* 1s. 10d.
679. DISH, Limoges enamel, painted in brilliant colours with Moses striking the rock; by Martial Courtois. Loan Catalogue, No. 1,850. *Lent by Mr. S. Addington.* 1s. 10d.
680. PLAQUE, of quadrangular form, Limoges enamel, painted in colours with the Virgin and Child on clouds, above, two angels holding a crown; by Pierre Raimond. Loan Catalogue, No. 1,752. *Lent by Mr. S. Addington.* 1s. 10d.
681. PAIR OF CANDLESTICKS, Limoges enamel, black and gold; the feet bossed and painted in colours with the labours of Hercules and Olympic Deities. Loan Catalogue, No. 1,846. *Lent by Mr. S. Addington.* 1s. 10d.
682. MIRROR, mounted in champlevé enamel. Chinese. *Lent by Mr. S. Addington.* 1s. 10d.

683. DISH, Limoges enamel, painted in colours ; "The Scarlet Woman riding on the seven-headed beast ;" by Martial Courtois. Loan Catalogue, No. 1,852. *Lent by Sir Edmund Lechmere, Bt.*  
1s. 6d.
684. TWO PLAQUES, Limoges enamel, "en grisaille," illustrating the Lord's Prayer, with descriptive escutcheons in old French. 16th century. In pierced and gilt-metal frames. *Lent by Mr. G. H. Morland.*  
1s. 10d.
685. PAIR OF PLAQUES, Limoges coloured enamels, of 16th century ; Christ teaching in the Temple, and the Sermon on the Mount, in a black frame. *Lent by Mr. G. H. Morland.*  
1s. 10d.
686. TWO PLAQUES, Limoges enamel, "en grisaille," illustrating the Lord's Prayer, with descriptive escutcheons in old French. 16th century. In pierced and gilt-metal frames.  
1s. 10d.
687. PAIR OF PLAQUES, Limoges coloured enamels, of 16th century ; Christ teaching in the Temple, and the Sermon on the Mount ; in a black frame.  
1s. 10d.
688. CUP AND COVER, silver, richly ornamented with translucent enamel, in red, blue, and green. Persian work. Loan Catalogue, No. 4,835. *Lent by Mr. Isaac Falcke.*  
FIGURE of a man playing the bagpipes. Palissy ware. *Lent by Mr. Isaac Falcke.*  
MIRROR CASE, oval, of Limoges enamel, painted in colours on silver by Leonard Limosin ; Tityus and Latona. Loan Cat. No. 1,868. *Lent by Mr. Isaac Falcke.*  
1s. 10d.
689. EWER, Limoges enamel. 16th century. Painted "en grisaille," with figures hunting stag and lion, &c. Loan Catalogue, No. 1,757. *Lent by Mr. G. H. Morland.*  
EWER, Limoges enamel, painted "en grisaille" round the body with Moses and the brazen serpent, and on the upper part a river-god and satyr. *Lent by Mr. G. H. Morland.*  
1s. 10d.
690. PLAQUE, Limoges enamel, of 16th century, by Leonard Limosin ; in the centre a man drawing a bow, with monks in the foreground. *Lent by Mr. G. H. Morland.*  
1s. 10d.
691. PAIR OF PLAQUES, Limoges enamel, painted in colours, "à paillettes," with the Nativity and Circumcision. Date, end of the 16th century. *Lent by Mr. G. H. Morland.*  
1s. 10d.
692. TAZZA AND COVER, Limoges enamel, painted "en grisaille" with flesh tints ; on the cover the story of Adam and Eve, arabesques, &c. ; by Jean Courtois. 16th century, and TAZZA, painted on the cover with the "Gathering of the Manna." *Lent by Mr. G. H. Morland.*  
1s. 10d.
693. TRIPTYCH, Limoges enamel, painted in colours ; in the centre the Crucifixion, and on the wings the Annunciation ; by Leonard Limosin. 1556. *Lent by Mr. G. H. Morland.*  
2s. 3d.
694. PLAQUE, Limoges enamel, of the 16th century, painted "en grisaille" with Neptune in a shell in the centre ; Juno and Venus on the border. *Lent by Mr. G. H. Morland.*  
1s. 4d.



695. PLAQUE, Limoges enamel, painted "en grisaille," with figure seated at table; in ormolu frame. 16th century. *Lent by Mr. G. H. Morland.*
- PLAQUE, Limoges enamel, painted "en grisaille," with three horsemen and four dogs. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
696. FOUR PLAQUES, Limoges enamel, painted "en grisaille," with horseman combating centaurs, and wild men and animals; by Martin Didiers. 16th century. In a frame. *Lent by Mr. G. H. Morland.* 1s. 10d.
697. TRIPTYCH, painted Limoges enamel; in the centre the Mocking of Christ, on the wings the Flagellation and Betrayal. 16th century. Loan Cat., No. 1,657. *Lent by Mr. G. H. Morland.* 2s. 3d.
698. PLAQUE, Limoges enamel, painted "en grisaille," with horsemen engaged in combat; by Pierre Raimond; in black frame. *Lent by Mr. G. H. Morland.* 1s. 6d.
699. PLAQUE, Limoges enamel; the Annunciation. 16th century. In a frame. *Lent by Mr. G. H. Morland.*
- PLAQUE, Limoges enamel. 16th century. Painted "en grisaille," with Joseph being lowered into the well by his brethren. *Lent by Mr. G. H. Morland.* 1s. 10d.
700. PLAQUE, Limoges enamel, representing the Crucifixion, with numerous figures. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
701. TRIPTYCH, Limoges enamel. Loan Catalogue, No. 1,657. *Lent by Mr. G. H. Morland.* 2s. 3d.
702. PLATE, Limoges enamel, painted "en grisaille" on blue ground, with Venus in a car. Loan Catalogue, No. 1,735. *Lent by Rev. T. Berney.*
- PLAQUE, Limoges enamel, painted "en grisaille," with Venus in a car drawn by doves. Special Loan Catalogue, No. 1,736. *Lent by Rev. T. Berney.*
- TAZZA, Limoges enamel, painted "en grisaille;" within the bowl is the Judgment of Paris. Loan Catalogue, No. 1,732. *Lent by Rev. T. Berney.* 1s. 10d.
703. COVER for a missal, in perforated gold enamel, with enamelled medallions of Scripture subjects. Flemish. Second half of 17th century. Loan Catalogue, No. 8,182. *Lent by Sir P. de Malpas Grey Egerton, Bart.* 1s. 6d.
704. SALVER, Limoges enamel, with figure of S. Bruno. 15th century. *Lent by Sir P. de Malpas Grey Egerton, Bart.*
- EWER, Limoges enamel, with armorial shield supported by Cupids. 15th cent. *Lent by Sir P. de Malpas Grey Egerton, Bt.* 1s. 10d.
705. "CHASSE," or RELIQUARY, Rhenish enamel. 13th century and TWO ARMILLÆ in twisted gold. Celtic work. *Lent by Sir P. de Malpas Grey Egerton, Bart.* 1s. 10d.

706. TRIPTYCH, Russo-Greek work; brass, with blue and white champlevé enamel; subject, three half-length figures, Christ, the Virgin and a Saint. 1s. 2d.
707. PORTABLE ALTAR, in champlevé enamel. On the summit is a representation of the Crucifixion, and on the sides half figures of the Apostles. German work. Date about 1200. And COFFRET, in enamelled copper, ornamented with allegorical figures. Rhenish. 13th century. 1s. 2d.
708. BEAKER, enamelled silver, turquoise ground with pink and green enamel, and silver figures in relief; on the bottom, "C. F. Laurentz fecit." 17th century. Loan Catalogue, No. 4,829. And PAIR OF LIMOGES ENAMEL SQUARE PLAQUES, painted in gold "camaieu" on black ground, with the Last Supper and the Betrayal. Loan Catalogue, No. 1,679. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
709. PLAQUE, pointed oval, of champlevé enamel, representing the Almighty seated; gilt background. 13th century. Loan Catalogue, No. 1,087. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
710. CLASP, champlevé enamel, with St. Mark and St. Luke. German, 12th century. And champlevé enamel PRICKET CANDLESTICK, on tripod stand, with medallions of angels. 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
711. CASKET, champlevé blue enamel, mounted in gilt metal, protected by a border of bosses; on the top, the Almighty, and emblems of the Evangelists, and four crystals; round the sides, the Crucifixion and Entombment, saints, &c. German, 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
712. CHASSE, champlevé enamel, with figures of saints in relief on the top and sides. 13th century. Loan Catalogue, No. 1,080. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
713. PLAQUE. Rhenish(?) champlevé enamel. The Prophet Jonas. Arched top. 12th or 13th century. And PLAQUE of champlevé enamel, on copper gilt. Subject, the Nativity. German work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
714. TRIPTYCH, Scriptural subjects in relief on enamel ground. Russo-Greek. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
715. EWER with COVER; Venetian enamel on copper, the ground semi-translucent blue and green, ornamented with a diaper of fleurs-de-lys, &c., in gold. Venetian. Date about 1500. And EMBOSSED PLATEAU, ancient Venetian enamel on copper; ornamented with oblique radiating gadroons, with minute enrichments in gold. *In the South Kensington Museum.* 1s. 2d.

LONDON :  
Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's most Excellent Majesty.  
For Her Majesty's Stationery Office.  
[12671.—5000.—1/67.]



CLASSIFIED LIST OF PHOTOGRAPHS.

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WORKS OF DECORATIVE ART

IN

CARVED IVORY AND WOOD.

## CARVINGS IN IVORY.

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FROM the earliest periods ivory has been a favourite vehicle for sculpture, and a very complete and connected view of the history of art is to be found in monuments of that material. Ancient Egyptian works in ivory are by no means uncommon. Of the Assyrian period many ivory carvings have been recently discovered. In ancient Greek art it was a highly valued substance for the embodiment of the sublime conceptions of the most famous sculptors. The ivory portions of the chryselephantine statues of Phidias were colossal works made up of a number of small pieces carefully joined. The ancients are said to have been able to soften and unroll the ivory tusk into wider plates. During the Roman period it was in universal use. Many remains still exist of the classical epochs, chiefly in fragments of caskets, small statuettes, tesserae or carved counters, combs, handles of weapons and utensils, and the *diptychs*; these latter consist of two carved tablets or *plaques* of ivory, hinged together so as to close like a book; they appear to have been of most frequent occurrence in the later Roman period. In their origin they were writing tablets covered on their inner surface with wax, on which the writing was traced with a stylus or hard point. These tablets, bound round with a thread and sealed, were sent as letters. They were, however, afterwards employed in a manner which had special reference to art. In the time of the Emperors, diptychs of large proportions (now termed "consular diptychs") were sent by consuls and other magistrates, on their elevation to office, as presents to public corporations and to their private friends. These diptychs (see No. 2189) are generally elaborately carved with a portrait of the consul in his robes of office, and with various representations and allegorical devices, inscriptions, &c. After the establishment of Christianity they were frequently presented to the churches, or to ecclesiastical dignitaries, by whom likewise they appear to have been sometimes issued. The Greek artists of the Byzantine empire made still more frequent use of ivory. Dating from the 9th century, it was particularly employed in ecclesiastical utensils and appliances. Diptychs similar in form to those in use in Pagan epochs were still made, being, however, sculptured with Scriptural subjects; likewise book-covers, pastoral staffs, coffers, or reliquaries, &c.

Ivory carving was soon equally affected in the rest of Europe, particularly in France and Germany. Throughout the mediæval epoch wa

have innumerable tablets, diptychs, triptychs, &c., of a devotional character, shrines, coffers for relics, statuettes of the Virgin, Saints, and Apostles; and for secular use, circular cases or covers for portable mirrors. Many of the photographs enumerated in the catalogue are from specimens of this period. In the 16th and 17th centuries, after the Renaissance, secular objects predominate; statuettes and groups, bas-reliefs of classical subjects, hilts of knives and forks, tankards, cups, (Nos. 2239-69-71-97, 2316-26), snuff boxes, pommels of canes, &c.

In the 17th century the most renowned ivory sculptors were Flemings or Germans, who had either studied in Italy or had formed their style on Italian models. Ivory carving became a distinct and separate branch of the sculptor's art. Fiamingo (b. 1594, d. 1643) is esteemed the chief of this well-known school. See Nos. 2269, 2279, and many others in the catalogue.

2150. CASKET, in ivory; with gilt metal lock and clamps, enriched with glass pastes or imitation gems. 14th century. *In the South Kensington Museum.* 1s. 2d.

2151. CASKET, in carved bone; with gilt copper mountings. 13th century. *In the South Kensington Museum.* 1s. 2d.

2154. PENDENT ORNAMENT, perfume case (?); in carved and perforated ivory, with silk cord and tassel attached. Modern Chinese. *In the South Kensington Museum.*

STATUETTE, in carved ivory; St. George and the Dragon. 15th century work. Flemish(?). *In the South Kensington Museum.*

STATUETTE of the Virgin and Child, in carved ivory. French. 14th cent. *In the South Kensington Museum.* 1s. 6d.

2155. STATUETTE, in carved ivory; the Virgin seated with the Infant Saviour in her arms. French work(?). 14th century. *In the South Kensington Museum.* 1s. 2d.

2156. BOX AND COVER, in turned ivory; with fluted or scalloped and interlaced patterns. German. 17th century. *In the South Kensington Museum.*

DICE-BOX, in incised bone. German. Date about 1600. (Bernal Coll.) *In the South Kensington Museum.*



- CUP or GOBLET, in carved ivory; ornamented with cupids or amorini playing amidst scroll foliage. Flemish. 17th century. *In the South Kensington Museum.* 1s. 2d.
2157. SHRINE or POLYPTYCH, in carved ivory; in the centre a statuette of the Virgin and Child. French work (?). Date about 1320. *In the South Kensington Museum.* 1s. 2d.
2158. LID or COVER of a CIRCULAR MIRROR CASE, in carved ivory; with an allegorical representation of "the Assault of the Castle of Love." Early part of 14th century. *In the South Kensington Museum.*
- DIPTYCH, in carved ivory; divided into four compartments, with Scriptural subjects. Date about 1320. *In the South Kensington Museum.* 1s. 6d.
2159. DIPTYCH, in carved ivory; with ten subjects from the Passion of Christ. French (?). Date about 1340. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2160. TRIPTYCH, serving as a reliquary, in carved ivory; background and "volets" diapered with *fleurs-de-lis*. French. Date about 1480. *In the South Kensington Museum.* 1s. 6d.
2161. COFFRET, covered with plaques of ivory; ornamented with various arabesque designs of birds and grotesque animals. Byzantine work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
2162. COFFRET, covered with plaques of ivory; ornamented with various arabesque designs of birds and grotesque animals. Byzantine work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
2163. COMB, in carved ivory. German. Date about 1520. (Berni coll.) *In the South Kensington Museum.*
- COMB, in carved ivory. German work, Date 1500-30. (Berni coll.) *In the South Kensington Museum.*
- COMB, in carved ivory; ornamented with scroll ornaments in minute silver piqué work. 17th or first half of 18th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
2164. COMB, in horn; with perforated arabesque pattern border. Nuremberg. 16th or 17th century work. *In the South Kensington Museum.*
- COMB, in carved ivory; decorated with figures. Date about 1550. Presented by Sir James Hudson, K.C.B. *In the South Kensington Museum.* 1s. 6d.
- COMB, in carved ivory; with bas-relief of numerous figures on each side. French or Italian work. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.

2165. CASKETS, in carved ivory. Date about 1320. *In the Museum of the Louvre, Paris.* 2s. 3d.
2166. CASKETS, in carved ivory. Date about 1320. *In the Museum of the Louvre, Paris.* 2s. 3d.
2167. CASKET, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2168. CASKET, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
2169. CASKETS, in carved ivory. *In the Museum of the Louvre, Paris.* 1s. 10d.
2170. CASKET, in carved ivory. 11th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2171. STATUETTE, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2172. STATUETTE OF ST. JEROME, in carved ivory. 16th or 17th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2173. STATUETTE, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2174. TRIPTYCH, in carved ivory, "Vierge ouverte;" date about 1280. *In the Museum of the Louvre, Paris.* 1s. 10d.
2175. TRIPTYCH, in carved ivory. 16th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2176. BOOK-COVER, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2177. TOP OF IVORY COFFER. Date about 1330. *In the Boulogne Museum.* 1s. 6d.
2178. OLIFANT, or HUNTING-HORN, in carved ivory. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2179. SHRINE, or POLYPTYCH, in carved ivory. Date about 1320. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
2180. CASKET; covered with plaques or panels of carved ivory. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
2181. ALTO-RELIEVO, in carved ivory; St. George and the Dragon. *Lent by Mr. Hollingworth Magniac.*
- STATUETTE OF ST. GEORGE, transfixing the dragon, in carved ivory. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
2182. LID OF A COFFRET, carved ivory; mounted in silver-gilt. 14th century work. *Lent by Mr. H. Magniac.* 1s. 10d.
2183. GROUP OF THE VIRGIN, seated, and Child; at her feet a dragon; carved ivory. 14th century. Loan Catalogue, No. 99. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN suckling the Child; carved ivory. 14th century. Loan Catalogue, No. 104. *Lent by Mr. John Webb.* 1s. 6d.

2184. BAS-RELIEF, in ivory, pierced; in the centre, a lozenge enclosing a figure of the Creator; in the angles, emblems of the Evangelists. 14th century. Loan Catalogue, No. 90. *Lent by Mr. John Webb.*
- PAX, in ivory; carved with the Entombment; inscribed, "Humilitas vincit." 15th century. Loan Catalogue, No. 119. *Lent by Mr. John Webb.*
- TRIPTYCH, centre of ivory; carved with the Nativity, Adoration, and Crucifixion; in the triangular top, the Last Judgment. 13th century. Loan Catalogue, No. 71. *Lent by Mr. John Webb.*
2185. PANELS, in carved ivory (twelve); with scenes from the life of Christ, mounted in two frames. 12th century. Loan Catalogue, No. 60. *Lent by Mr. John Webb.*
2186. STATUETTE OF ST. PETER holding a key; carved ivory. 16th century. Loan Catalogue, No. 110. *Lent by Mr. John Webb.*
- STATUETTE OF ST. PAUL holding a sword; carved ivory. 16th century. Loan Catalogue, No. 111. *Lent by Mr. John Webb.*
- FIGURE OF CHRIST, a fragment from a crucifix; carved ivory. 14th century. Loan Catalogue, No. 107. *Lent by Mr. John Webb.*
2187. HANDLE OF A SWORD, composed of four grotesque figures and mask in the centre; carved ivory. 14th century. Loan Catalogue, No. 151. *Lent by Mr. John Webb.*
- MEMENTO MORI, of a skull, and male and female heads; carved ivory. 16th century. Loan Catalogue, No. 122. *Lent by Mr. John Webb.*
2188. TABLET, in ivory; two lovers riding on horseback. 14th century. Loan Catalogue, No. 154. *Lent by Mr. John Webb.*
- BAS-RELIEF OF CHRIST seated; carved ivory. 13th century. Loan Catalogue, No. 67. *Lent by Mr. John Webb.*
2189. CONSULAR DIPTYCH, of two tablets, each representing the Consul seated, and accessories. Inscribed, "RVF. CENN. PROB. ORISTIS. VC. ETINI. CONS. ORD." Carved ivory. 6th century. Loan Catalogue, No. 38. *Lent by Mr. John Webb.*
2190. PAX, convex front, with St. Michael and the Dragon; carved ivory. 15th century. Loan Catalogue, No. 120. *Lent by Mr. John Webb.*
- PANEL, in carved ivory; a Bishop and two kneeling figures. 14th century. Loan Catalogue, No. 69. *Lent by Mr. John Webb.*
2191. BOX, ivory; carved in high relief with Scriptural subjects. 12th century. Loan Catalogue, No. 118. *Lent by Mr. John Webb.*



- GROUP OF THREE APOSTLES, seated ; carved ivory. 15th century. Loan Catalogue, No. 108. *Lent by Mr. John Webb.*
- CHESSMAN ; in carved ivory, a king seated, holding a sword. Loan Catalogue, No. 155. *Lent by Mr. John Webb.* 1s. 6d.
2192. COMB, in ivory ; carved with love scenes, a man kneeling before a woman, and other figures. 14th century. Loan Catalogue, No. 146. *Lent by Mr. John Webb.*
- COMB, in ivory ; carved with single figures, trees between. 14th century. Loan Catalogue, No. 145. *Lent by Mr. John Webb.* 1s. 6d.
2193. PANEL, in ivory ; carved and pierced, Christ, St. Peter, and St. Paul, beneath rich Gothic tracery. 15th century. Loan Catalogue, No. 93. *Lent by Mr. J. Webb.* 1s. 6d.
2194. DIPTYCH, in ivory ; carved with the Crucifixion and Virgin and Child. 14th century. Loan Catalogue, No. 78. *Lent by Mr. John Webb.* 1s. 10d.
2195. DIPTYCH, carved ivory, in high relief, of the Crucifixion and Virgin and Child ; angels in the spandrels. 14th century. Loan Catalogue, No. 77. *Lent by Mr. John Webb.* 1s. 10d.
2196. CASKET, in carved ivory ; with saints under canopies on the cover ; round the sides, the legend of St. Margaret. 14th century. Loan Catalogue, No. 130. *Lent by Mr. John Webb.*
- CASKET, in ivory ; carved with love scenes, musicians, &c. ; mountings of gilt metal set with green pastes. 14th century. Loan Catalogue, No. 129. *Lent by Mr. John Webb.* 1s. 6d.
2197. TABLETS, in ivory ; with the Evangelists seated writing their gospels. 12th century. Loan Catalogue, No. 58. *Lent by Mr. John Webb.* 1s. 6d.
2198. CROZIER-HEAD, in ivory ; in the volute, the Virgin and Child standing between two angels. 14th century. Loan Catalogue, No. 115. *Lent by Mr. John Webb.*
- CROZIER-HEAD, in carved ivory ; in the volute, on one side, the Virgin and Child, and two angels ; on the other, the Crucifixion. 14th century. Loan Catalogue, No. 116. *Lent by Mr. John Webb.* 2s. 3d.
2199. DIPTYCH, in carved ivory, divided into three compartments ; pinnacles and canopies at top ; painted and partly gilt, with subjects from the Passion of Christ. 14th century. Loan Catalogue, No. 72. *Lent by Mr. John Webb.* 2s. 3d.
2200. DAGGER AND SHEATH, in ivory ; carved with figures and monsters ; on the pommel, a lion couchant. 14th century. Loan Catalogue, No. 150. *Lent by Mr. John Webb.* 1s. 6d.
2201. COMB, in ivory ; with pierced arabesque ornaments of the 16th century. Loan Catalogue, No. 149. *Lent by Mr. John Webb.*

- COMB, in ivory ; carved on each side with love scenes. 14th century. Loan Catalogue, No. 144. *Lent by Mr. John Webb.* 1s. 10d.
2202. TABLET, ivory, in two compartments ; the Entry into Jerusalem, and the Last Supper. 11th century. Loan Catalogue, No. 47. *Lent by Mr. John Webb.*
- TABLET, in ivory ; carved with the Crucifixion and numerous allegorical subjects. 10th century. Loan Catalogue, No. 43. *Lent by Mr. John Webb.* 1s. 6d.
2203. DIPTYCH, of three compartments ; each carved in high relief with subjects from the life of Christ. Ivory. 14th century. *Lent by Mr. John Webb.* 1s. 10d.
2204. BAS-RELIEF OF ST. SEBASTIAN, ivory ; on black-wood background, marqueterie border. 15th century. Loan Catalogue, No. 95. *Lent by Mr. John Webb.* 1s. 10d.
2205. DIPTYCH, ivory, of two divisions ; each representing several scenes from the life of Christ. Carved ivory. 14th century. Loan Catalogue, No. 75. *Lent by Mr. John Webb.* 1s. 6d.
2206. COMB, ivory ; the Fountain of Youth, partly painted and gilt. 15th century. Loan Catalogue, No. 147. *Lent by Mr. John Webb.*
- COMB, in ivory ; carved in low relief with morris-dancers. 15th century. Loan Catalogue, No. 148. *Lent by Mr. John Webb.* 1s. 10d.
2207. CHAPLET, in ivory, of ten small beads, each carved with three heads of various orders of men ; two large beads, with bust of a pope and kings ; and a "memento mori." 16th century. Loan Catalogue, No. 121. *Lent by Mr. John Webb.* 1s. 6d.
2208. FOLDING-TABLET, carved ivory, in four divisions, of the Childhood of Christ, partly painted and gilt. 14th century. Loan Catalogue, No. 83. *Lent by Mr. John Webb.* 1s. 10d.
2209. PANELS, in carved ivory ; with subjects from the life of Christ. 11th century. Loan Catalogue, No. 126. *Lent by Mr. John Webb.* 1s. 6d.
2210. GROUP OF THE VIRGIN AND CHILD, the latter holding a bird ; the former has a gilt metal crown. Carved ivory. 14th century. Loan Catalogue, No. 103. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN, seated, holding the Child, who is playing with a bird. Carved ivory. 14th century. Loan Catalogue, No. 101. *Lent by Mr. John Webb.* 1s. 10d.
2211. PLAQUE, in ivory ; carved in high relief with the subject of the Resurrection. 13th cent. *Lent by Mr. John Webb.* 1s. 10d.

2212. MIRROR-CASE, in ivory; two lovers riding out coursing. 14th century. Loan Catalogue, No. 136. *Lent by Mr. John Webb.*
- MIRROR-CASE, with two ranges of figures; love scenes; carved ivory. 14th century. Loan Catalogue, No. 133. *Lent by Mr. John Webb.* 1s. 10d.
2213. BOOK-COVER, in five compartments, with gilt-metal bands. In the centre, the Virgin and Child; on each side, Isaiah and Melchisedec; below, is the Nativity; and above, a medallion of Christ, supported by two angels. Carved ivory. 8th cent. Loan Cat., No. 39. *Lent by Mr. John Webb.* 1s. 10d.
2214. PANEL, in carved ivory, of St. Paul; with inscribed border. 12th century. Loan Catalogue, No. 61. *Lent by Mr. John Webb.*
- TABLET, representing the Visit of the Marys to the Tomb; carved ivory. 10th century. Loan Catalogue, No. 44. *Lent by Mr. John Webb.*
- TABLET, in ivory; carved with the Annunciation and Nativity. 10th century. Loan Catalogue, No. 50. *Lent by Mr. John Webb.* 1s. 10d.
2215. TABLET, in ivory; representing the Crucifixion. 11th century. Loan Catalogue, No. 52. *Lent by Mr. John Webb.*
- TABLET, in ivory, of St. Peter and St. Paul seated, between them an angel. 9th century. Loan Catalogue, No. 64. *Lent by Mr. John Webb.* 1s. 10d.
2216. DIPTYCH, of four subjects, of the life of Christ, in quatrefoils. In carved ivory. 14th century. Loan Catalogue, No. 81. *Lent by Mr. John Webb.* 1s. 6d.
2217. TABLET, in three divisions; scenes from the life of Christ. Carved ivory. 12th century. Loan Catalogue, No. 66. *Lent by Mr. John Webb.*
- TRIPTYCH, centre of ivory, in three compartments, of the Death of the Virgin; eight saints. 12th century. Loan Catalogue, No. 65. *Lent by Mr. John Webb.* 1s. 10d.
2218. MIRROR-CASE, in ivory; two lovers at the foot of a tree, in which Cupid is seated. 14th century. Loan Catalogue, No. 137. *Lent by Mr. John Webb.*
- MIRROR-CASE, carved with the Pieta, in ivory. 16th century. Loan Catalogue, No. 143. *Lent by Mr. John Webb.*
- MIRROR-CASE, in ivory; a gentleman kneeling, crowned by a lady, and a groom holding their horses. 14th century. Loan Catalogue, No. 138. *Lent by Mr. John Webb.* 2s. 3d.
2219. CROZIER-HEAD, in ivory; the volute supported by an angel enclosing the Crucifixion, and Virgin and Child. 14th century. Loan Catalogue, No. 117. *Lent by Mr. John Webb.*



- CROZIER-HEAD, in ivory; carved all over with various figures representing the Nativity. 12th century. Loan Catalogue, No. 114. *Lent by Mr. John Webb.* 1s. 10d.
2220. PAIR OF TABLETS, each in two compartments; the Transfiguration, and Healing the Sick. Carved ivory. 10th century. Loan Catalogue, No. 46. *Lent by Mr. John Webb.*
2221. PANEL OF PIERCED WORK, in three compartments, of ladies and gentlemen seated under canopies. Carved ivory. 14th century. Loan Catalogue, No. 131. *Lent by Mr. John Webb.* 1s. 10d.
2222. DIPTYCH, of the Adoration of the Magi, and Crucifixion. In carved ivory. 14th century. *Lent by Mr. John Webb.* 1s. 6d.
2223. DIPTYCH, leaf of, ivory, with female holding an acerra before an altar, at which is a child holding a bowl and cantharus, inscribed "SYMMACHORUM." 6th century. Loan Catalogue, No. 37. *Lent by Mr. John Webb.* 1s. 10d.
2224. TABLET, in ivory, pyramidal, carved with the Adoration of the Magi; border of wild animals at bottom. 11th century. Loan Catalogue, No. 54. *Lent by Mr. John Webb.* 1s. 10d.
2225. POLYPTYCH, in ivory; composed of a temple of two stages, with the Crucifixion and Virgin and Child; enclosed by four shutters carved with subjects from the life of Christ. 14th century. Loan Catalogue, No. 73. *Lent by Mr. John Webb.* 1s. 6d.
2226. TABLET, in ivory; representing an enclosure of a wall and eight towers, within which is the Nativity; shepherds outside. 12th cent. Loan Cat., No. 55. *Lent by Mr. John Webb.* 1s. 10d.
2227. BAS-RELIEFS of three full-length robed figures holding a basket, vase, &c.; egg-and-tongue border. Roman ivory. 3rd century. Loan Catalogue, No. 36. *Lent by Mr. John Webb.*
- TABLET, in ivory; carved in high relief with the Ascension; below is the prophet Habakkuk. 10th century. Loan Catalogue, No. 57. *Lent by Mr. John Webb.* 1s. 6d.
2228. MIRROR-CASE, in carved ivory; a gentleman and lady seated, training a hawk and a dog. 15th century. Loan Catalogue, No. 142. *Lent by Mr. John Webb.*
- MIRROR-CASE, in carved ivory; with a lady and gentleman playing at chess. 14th century. Loan Catalogue, No. 140. *Lent by Mr. John Webb.*
- MIRROR-CASE, in carved ivory; a lover and his mistress riding out hawking. 14th century. Loan Catalogue, No. 135. *Lent by Mr. John Webb.*

MIRROR-CASE, in carved ivory; a tournament under the walls of a castle, on which are ladies holding roses. 14th century. Loan Catalogue, No. 141. *Lent by Mr. John Webb.* 1s. 6d.

2229. TABLET, fragment of, representing Christ treading on the Lion and Dragon. Carved ivory. 12th century. Loan Catalogue, No. 53. *Lent by Mr. John Webb.*

CARVING in ivory, pyramidal, of an Apostle standing. 10th cent. Loan Cat., No. 40. *Lent by Mr. John Webb.* 1s. 2d.

2230. BAS-RELIEF of St. Paul and five other Apostles. Carved ivory. 16th century. Loan Catalogue, No. 96. *Lent by Mr. John Webb.*

PANEL, in carved ivory, with the Eagle of St. John in a circle; coloured background. 11th century. Loan Catalogue, No. 63. *Lent by Mr. John Webb.* 1s. 10d.

2231. TABLET, in two compartments, pointed top; the Crucifixion, and Virgin and Child. Carved ivory. 14th century. Loan Catalogue, No. 87. *Lent by Mr. John Webb.*

TABLET, in ivory, carved with the Crucifixion and emblematical figures. 10th century. Loan Catalogue, No. 42. *Lent by Mr. John Webb.* 2s. 3d.

2232. DIPTYCH, in ivory, carved with the Crucifixion and Virgin and Child; angels in the spandrels. 14th century. Loan Catalogue, No. 79. *Lent by Mr. John Webb.* 1s. 6d.

2233. TRIPTYCH, in carved ivory; in the centre, the Virgin and Child; on the wings, the Annunciation, Nativity, Adoration, &c.: the top wanting. 15th century. *Lent by Mr. John Webb.* 1s. 6d.

2234. GROUP OF THE VIRGIN AND CHILD; both have originally had metal crowns. Carved ivory. 15th century. Loan Catalogue, No. 106. *Lent by Mr. John Webb.*

STATUETTE OF THE VIRGIN, standing, holding the Child; a metal crown on her head. Carved ivory. 14th century. Loan Catalogue, No. 105. *Lent by Mr. John Webb.* 1s. 10d.

2235. POINTER, in ivory, for reading manuscripts, the knob carved with two lions. 13th century. Loan Catalogue, No. 152. *Lent by Mr. John Webb.*

POINTER, in ivory, used for reading manuscripts, the knob carved with Alexander's mistress and Aristotle. 14th century. Loan Catalogue, No. 153. *Lent by Mr. John Webb.*

PLAQUE, in ivory, carved with two seated figures receiving presents from soldiers. 11th century. Loan Catalogue, No. 124. *Lent by Mr. John Webb.* 1s. 10d.

2236. TABLET, in ivory, representing the Adoration of the Magi, under canopies. 12th century. Loan Catalogue, No. 56. *Lent by Mr. John Webb.* 1s. 6d.
2237. CASKET, in ivory; carved panels of mythological subjects surrounded by borders of rosettes; on the top, Centaurs and Lapithæ, Europa on the Bull, &c.; Byzantine. 10th cent. Loan Catalogue, No. 123. *Lent by Mr. John Webb.* 1s. 8d.
2238. TAU-STAFF, head, formed of two snakes set with jewels; in the centre, a figure under a canopy. Carved ivory. 12th century. Loan Catalogue, No. 113. *Lent by Mr. John Webb.*
- STAFF (Tau-shaped), fragment, carved with the signs of the Zodiac in lozenge-shaped compartments; in walrus tusk. 12th century. Loan Catalogue, No. 112. *Lent by Mr. John Webb.* 1s. 6d.
2239. CUP, in ivory, carved with allegorical figures of the seven cardinal virtues, under canopies, mounted in brass. 16th century. *Lent by Mr. John Webb.*
- PYX, in ivory, with carved and pierced work, of eagles, quatre-foils, &c.; round the cover are Arabic inscriptions. 10th century. Loan Catalogue, No. 127. *Lent by Mr. John Webb.* 1s. 6d.
2240. MIRROR-CASE, with two rows of figures, under Gothic canopies; love-scenes; carved ivory. 14th century. Loan Catalogue, No. 154. *Lent by Mr. John Webb.*
- MIRROR-CASE, in ivory; a lady and gentleman playing at chess in a tent. 14th century. Loan Catalogue, No. 139. *Lent by Mr. John Webb.* 1s. 10d.
2241. DIPTYCH, in ivory, carved with the Crucifixion and Virgin and Child. 14th century. Loan Catalogue, No. 80. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN seated, and Child holding an apple; carved ivory. 14th century. Loan Catalogue, No. 93. *Lent by Mr. John Webb.* 1s. 6d.
2242. PENDANT OF A GIRDLE, in ivory, carved with the Adoration of the Magi, under a canopy. 15th century. Loan Catalogue, No. 157. *Lent by Mr. John Webb.*
- PANEL, in ivory; the Virgin and Child seated under a canopy. 14th century. Loan Catalogue, No. 70. *Lent by Mr. John Webb.*
- PENDANT OF A GIRDLE, in ivory, carved in high relief with the Annunciation. 15th century. Loan Catalogue, No. 156. *Lent by Mr. John Webb.* 1s. 6d.
2243. TABLET, in two compartments; the Adoration of the Magi, and Presentation in the Temple; carved ivory. 10th century. Loan Catalogue, No. 48. *Lent by Mr. John Webb.*



- PANEL, in ivory, carved in three compartments, with scenes from the Passion of Christ. 14th century. Loan Catalogue, No. 86. *Lent by Mr. John Webb.* 1s. 6d.
2244. LEAF OF A DIPTYCH, in ivory; pointed top; the Nativity. 14th century. Loan Catalogue, No. 85. *Lent by Mr. John Webb.*
- TRIPTYCH, in ivory: in the centre, the Virgin and Child; angels on the wings. 14th century. Loan Catalogue, No. 84. *Lent by Mr. John Webb.*
- TABLET, in ivory, with arched top; the Virgin and Child between St. John and St. Catherine. 14th century. Loan Catalogue, No. 91. *Lent by Mr. John Webb.* 1s. 6d.
2245. PANEL, in ivory; a man holding a spear supported by a woman. 15th century. Loan Catalogue, No. 125. *Lent by Mr. John Webb.*
- PLAQUES of the Evangelists seated, writing their Gospels; carved ivory. 12th century. Loan Catalogue, No. 59. *Lent by Mr. John Webb.*
- BAS-RELIEF, in ivory, of a female kneeling before the Virgin and Child, a bishop and a saint standing by her side. 15th century. Loan Catalogue, No. 92. *Lent by Mr. John Webb.*
- CARVING, in ivory, in form of a crescent; the Virgin and Child between St. John and St. Catherine. Loan Catalogue, No. 94. *Lent by Mr. John Webb.*
- BAS-RELIEF, in ivory; Christ seated, holding a book. 13th cent. Loan Cat., No. 68. *Lent by Mr. John Webb.* 1s. 6d.
2246. TABLET, ivory, carved in low relief, the Presentation in the Temple. 11th or 12th century. Loan Catalogue, No. 49. *Lent by Mr. John Webb.*
- TABLET, in ivory, carved with the Crucifixion. 11th century. *Lent by Mr. John Webb.* 1s. 10d.
2247. DIPTYCH, of three divisions each, containing twelve scenes from the history of the Passion; carved ivory. 14th century. Loan Catalogue, No. 76. *Lent by Mr. John Webb.* 1s. 10d.
2248. POLYPTYCH in ivory, in the centre of which is a Virgin and Child in high relief, on the sides are incidents from the life of the Virgin. 14th cent. *Lent by Mr. John Webb.* 1s. 10d.
2249. DIPTYCH, leaf, in ivory, carved with a seated consular figure, beneath which is a comic bas-relief. Roman. 6th century. *Lent by Mr. John Webb.* 1s. 10d.
2250. CHESSMAN, disk shaped, with carving in high relief of a man hawking, mounted on a griffin. *Lent by Mr. John Webb.*
- CHESSMAN, disk shaped, with carving in high relief of an armed man combating with a serpent. 13th century. *Lent by Mr. John Webb.*

- CHESSMAN, disk shaped, with carving in high relief of an abnormal quadruped. *Lent by Mr. John Webb.*
- CHESSMAN, disk shaped, with carving in high relief of a group, two figures of which are playing chess. 13th century. *Lent by Mr. John Webb.*
- PASTORAL STAFF HANDLE, in ivory, carved in compartments with figures of animals, real and imaginary. Byzantine. 12th century (?). *Lent by Mr. John Webb.* 1s. 10d.
2251. BOOK, with carved ivory plaque in the centre of the cover. *Lent by Mr. John Webb.* 1s. 6d.
2252. CASKET in ivory with gilt metal mountings, with coloured heraldic shields, and figures of the Virgin and St. Felix. Italian, 13th century. *Lent by Mr. John Webb.* 1s. 10d.
2253. BOOK-COVERS, in ivory; the Transfiguration and Ascension. 10th century. Loan Catalogue, No. 45. *Lent by Mr. John Webb.* 1s. 6d.
2254. TAU, or Handle of a Staff, in carved ivory, with figures of the Saviour, an angel, and a martyr. 12th century. *Lent by Mr. John Webb.*
- TAU, or Staff Handle, in carved ivory, with figures of monster among foliage. 12th cent. *Lent by Mr. John Webb.* 1s. 6d.
2255. TABLET, in ivory, representing the Crucifixion, surrounded by emblematical devices. It has been originally studded with golden nails. 10th century. Loan Catalogue, No. 41. *Lent by Mr. John Webb.* 1s. 2d.
2256. STATUETTE OF A MALE SAINT, the hands wanting; carved ivory. 15th century. Loan Catalogue, No. 108. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN seated, holding the infant Saviour; carved ivory. 14th century. Loan Catalogue, No. 97. *Lent by Mr. John Webb.* 1s. 6d.
2257. DEVOTIONAL TABLET; the Annunciation, the Salutation, the Crucifixion, and the Resurrection; carved ivory. French. 14th century. *Lent by Mr. John Webb.* 1s. 6d.
2258. PANEL, in two compartments; a king riding, and a king in bed; carved ivory. 12th century. Loan Catalogue, No. 62. *Lent by Mr. John Webb.* 1s. 2d.
2259. TRIPTYCH, in ivory; in the centre, the coronation of the Virgin; on each wing three panels of saints, coloured ground, gilt borders. Venetian. 15th century. Loan Catalogue, No. 89. *Lent by Mr. John Webb.* 1s. 6d.
2260. CASKET in ivory, carved with the Siege of the Castle of Love on the top, and round the sides subjects from early romances. 14th century. Loan Catalogue, No. 128. *Lent by Mr. John Webb.* 1s. 10d.

2261. PANELS, in ivory, in four compartments, in which, under an arcade, are represented love scenes. 14th century. Loan Catalogue, No. 132. *Lent by Mr. John Webb.* 1s. 6d.
2262. GROUP OF THE VIRGIN, seated sideways, holding the Child, who has a bird and fruit; carved ivory. 14th century. Loan Catalogue, No. 102. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN AND CHILD, seated on a throne; carved ivory. 14th century. Loan Catalogue, No. 100. *Lent by Mr. John Webb.* 1s. 6d.
2263. STATUETTE, carved ivory; a female figure with a sea-shell. Italian. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE of the youthful Bacchus, carved ivory. Italian. 16th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; Venus Anadyomene. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2264. GROUP, carved ivory; Venus and Adonis. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; the Virgin and Child, with St. John. Italian. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; a sylvan figure blowing a horn. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2265. BAS-RELIEF, Adam and Eve; carved ivory in ebony frame. Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 6d.
2266. INKSTAND, ebony, with ivory figures of Our Saviour and the woman of Samaria. Italian. 17th century. *Lent by Lady Stuart de Rothesay.* 1s. 6d.
2267. STATUETTE, carved ivory; the Saviour, or "Ecce Homo." Italian. 16th century. *Lent by Mr. R. Goff.*
- GROUP, the carrying off of a Sabine woman; carved ivory. Italian. 16th century. Loan Catalogue, No. 251. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; the Venus de Medicis. Italian. 16th century. *Lent by Mr. R. Goff.* 1s. 6d.
2268. PLAQUES, carved ivory, perforated, representing the Rulers of the Elements, surrounded with rococo scrolls. Italian. 17th century. *Lent by Mr. R. Goff.* 2s. 3d.
2269. CUP, decorated with Bacchanalian subjects; carved ivory. Italian. 17th century. *Lent by Mr. R. Goff.*
- CUP AND COVER, carved ivory. Flemish. 17th century. (Bernal collection.) Loan Catalogue, No. 271. *Lent by Mr. R. Goff.*
- CUP AND COVER, carved ivory; by Fiammingo. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2270. STATUETTES OF TWO BOYS, ivory. Italian. 17th century. *Lent by Mr. R. Goff.*



- STATUETTES of male and female peasants; ivory. German. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2271. TANKARD BODY or DRUM, Bacchanalian subject; carved ivory on ebony stem, by Antonio Leoni. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2272. FRAGMENT of a group in alto-relievo, and groups of two amorini in alto-relievo; carved ivory. Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2273. PLAQUE, carved ivory, representing the Day of Judgment after the Sistine fresco of Michael Angelo. Italian. 16th century. *Lent by Mr. R. Goff.* 1s. 6d.
2274. PLAQUES, carved ivory, the Nativity and the Annunciation. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2275. PLAQUES, carved ivory, representing the Brazen Serpent in the Wilderness, and Moses descending with the two tables of the commandments. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 6d.
2276. GROUP, carved ivory; Venus and Cupid. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; a young mother and child. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; a female figure, with two children. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2277. TANKARD AND COVER, the four seasons; carved ivory, mounted in gilt metal. Flemish. 17th century. *Lent by Mr. R. Goff.*
- TANKARD AND COVER, "the Bauerkreig," or peasants' war; carved ivory, with gilt bronze mountings. German. Early 18th century. *Lent by Mr. R. Goff.* 1s. 10d.
2278. PLAQUES, ivory; Hagar and the Angel. Italian. 17th century. *Lent by Mr. R. Goff.*
- PLAQUE, ivory; Lot and his Daughters. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2279. PLAQUE, Bacchanalian subject; style of Il Fiammingo. *Lent by Mr. R. Goff.* 1s. 10d.
2280. STATUETTE, carved ivory; a soldier in plate armour. German. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; the Virgin of the Immaculate Conception. Spanish. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; a huntsman. German. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2281. PLAQUE, ivory; Joseph and Potiphar's Wife. Italian. 17th century. *Lent by Mr. R. Goff.*
- BAS-RELIEF, in pierced ivory; Christ before Pilate. German. 16th century. *Lent by Mr. R. Goff.*

- PLAQUE, ivory; with bas-relief of Joseph relating his dream.  
Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2282. PLAQUES, ivory; the Temptation and the Expulsion. Italian.  
17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2283. PLAQUE, ivory. Nymph with two children nursed by Cupids.  
Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2284. PLAQUE, ivory. The Judgment of Paris. German. 16th  
century. *Lent by Mr. R. Goff.*
- PLAQUE, in ivory; the Judgment of Paris, with Mercury.  
Italian. 17th century. *Lent by Mr. H. Goff.* 1s. 10d.
2285. PLAQUE, ivory; the Judgment of Paris. German. 16th cen-  
tury. *Lent by Mr. R. Goff.*
- PLAQUE, ivory, with bas-relief of the Martyrdom of St.  
Lawrence. German. 17th cent. *Lent by Mr. R. Goff.* 1s. 10d.
2286. PLAQUES, ivory, in ebony frames, with bas-reliefs of Diana  
and Endymion, and of Venus and Adonis. Italian. 17th  
century. *Lent by Mr. R. Goff.* 1s. 10d.
2287. CASKET, in carved ivory (showing the back). *Lent by Mr.*  
*R. Goff.* 1s. 10d.
2288. CASKET, in carved ivory (showing side). *Lent by Mr. R.*  
*Goff.* 1s. 10d.
2289. CASKET, in carved ivory (showing front). *Lent by Mr. R.*  
*Goff.* 2s. 3d.
2290. TABERNACLE, tortoise-shell, with silver mouldings; in the  
centre an ivory plaque, in high relief, of the Crucifixion.  
Venetian. 17th century. *Lent by Mr. R. Goff.* 2s. 3d.
2291. NUTMEG-GRATER, with grotesque bas-relief in ivory, at the  
back, a peasant drunk and dancing. German. 17th cen-  
tury. *Lent by Mr. R. Goff.*
- FIGURE, recumbent, in ivory; Venus sleeping, a sheet rolled  
up under the left arm. French. 17th century. *Lent by Mr.*  
*R. Goff.* 1s. 2d.
2292. BOWL AND COVER, in lapis-lazuli, spirally fluted and carved  
with leaves; mounted in silver-gilt. *Lent by Lady Stuart de*  
*Rothsay.*
- TANKARD, in ivory, carved with the Rape of the Sabine  
Women; mounted in silver-gilt. Flemish. 17th century.  
*Lent by Lady Stuart de Rothsay.* 1s. 10d.
2293. TENURE HORN, carved ivory, mounted in silver. Byzantine.  
9th or 10th century. *Lent by Mr. H. Blackburn.* 2s. 3d.
2294. STATUETTE OF VENUS, with Cupid; carved ivory.  
Italian. 17th century. Loan Catalogue, No. 264. *Lent by*  
*Baron L. de Rothschild, M.P.*
- STATUETTE OF PARIS holding the apple, carved ivory.  
Italian. 17th century. Loan Catalogue, No. 265. *Lent by*  
*Baron L. de Rothschild, M.P.* 2s. 3d.

2295. STATUETTES of the Seasons; ivory figures under enamelled and jewelled canopies. 16th century. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2296. STATUETTES of the Seasons; ivory figures under enamelled and jewelled canopies. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2297. TANKARD, carved ivory, mounted in silver-gilt. 17th century. Loan Catalogue, No. 277. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, carved ivory, mounted in silver-gilt. Italo-Flemish carving. 17th century. Loan Catalogue, No. 275. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
2298. CUP AND COVER, in rhinoceros horn; subject of Meleager and Atalanta. Flemish. 17th century. Loan Catalogue, No. 8,005. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2299. EWER, of a flattened oval form; carved ivory. Flemish. Date about 1660. Loan Catalogue, No. 270. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
2300. COMB, in ivory, carved with arabesques, and pierced. *Lent by Mr. A. Barker.*
- STATUETTE OF THE VIRGIN, in ivory, the stand inlaid with mother-of-pearl. *Lent by Mr. A. Barker.* 1s. 10d.
2301. STATUETTE, in ivory, of St. Catharine of Siena. Italian. 15th century. *Lent by Mr. A. Barker.*
- PLAQUE, in ivory, representing a prince of the Visconti family, probably Giangaleazzo. Italian. End of 14th century. *Lent by Mr. A. Barker.* 1s. 10d.
2302. FIGURE OF APOLLO, in ivory, by Scheemakers. 1732. *Lent by Mr. G. H. Morland.*
- STATUETTE of a female figure holding a wreath; ivory; by Scheemakers. 1732. *Lent by Mr. G. H. Morland.* 1s. 6d.
2303. RELIEVO of a Dutch lady, in ivory. Date about 1660. Loan Cat., No. 309. *Lent by Sir C. Wentworth Dilke, Bt.* 1s. 10d.
2304. TRIPTYCH, in ivory; in the centre, nine compartments of the Crucifixion, and other Scriptural subjects, and six in each of the wings. 15th cent. *Lent by Mr. G. H. Morland.* 1s. 10d.
2305. DAGGER-CASE, in ivory, carved with inscriptions and busts of the Dukes of Urbino; coloured. *Lent by Mr. A. Barker.*
- DAGGER-CASE, in ivory; the handle in form of a female bust. 14th cent. *Lent by Mr. A. Barker.* 1s. 10d.
2306. DAGGER-SHEATH, in ivory, carved and pierced; terminal figures at the sides. *Lent by Mr. A. Barker.*
- DAGGER-CASE, in ivory, carved with arms, busts, and inscriptions referring to the Dukes of Urbino. *Lent by Mr. A. Barker.* 2s. 3d.



2307. TRIPTYCH, in ivory, carved and coloured with the Crucifixion and saints. *Lent by Mr. A. Barker.* 1s. 10d.
2308. POLIPTYCH, in ivory, partly gilt and coloured, in form of a canopy, containing a statuette of the Virgin and Child; the back and four wings semée with fleurs-de-lis; the outside chequered black and white. 15th century. *Lent by Mr. A. Barker.* 1s. 10d.
2309. HUNTING-HORN, in ivory, carved with hunting scenes, crocodiles, and angels supporting a shield of arms. Oriental work. *Lent by Mr. A. Barker.*  
HORN, in carved ivory, with animals, hunters, and reptiles, in relief, with inscriptions. *Lent by Mr. A. Barker.* 1s. 10d.
2310. POWDER-FLASK, in ivory, with the monogram "I. S." in the centre. *Lent by Mr. A. Barker.*  
PESTLE AND MORTAR, in ivory, with monogram "I.S." *Lent by Mr. A. Barker.* 1s. 6d.
2311. STATUETTE, in ivory; Virgin and Child. 14th century work. *Lent by Mr. A. Barker.* 1s. 10d.
2312. STATUETTE, in ivory. *Lent by Mr. A. Barker.* 2s. 3d.
2313. SITULA, or two handled pail for holy water, in carved ivory, encircled by two bands of figures. Supposed to be 10th century work. Loan Catalogue, No. 8,018. *Lent by Mr. G. Attenborough.* 1s. 6d.
2314. WASSAIL HORN, mounted and lined throughout with silver gilt. English work. 14th century. Loan Catalogue, No. 3,220. *Lent by Queen's College, Oxford.* 2s. 3d.
2315. HORN, in carved ivory. German work. Date about 1520. *Lent by Mr. A. Fountaine.* 2s. 3d.
2316. TANKARD, in carved ivory. Flemish work. 17th century. *Lent by Mr. Robert Napier.* 3s.
2317. TRIPTYCH, in carved ivory. 13th or 14th century work. *Lent by Mr. G. H. Morland.* 3s.
2318. VASE, openwork, in ivory and or-molu. French work. Time of Louis Seize. *Lent by Mr. George Field.* 3s.
2319. CROZIER-HEAD, in carved ivory. English work, 14th century. *Lent by Mr. Philip H. Howard.* 3s.
2320. GRACE CUP OF THOMAS À BECKET, in ivory, mounted in silver-gilt. *Lent by Mr. Philip H. Howard.* 3s.
2321. TABLET, in carved ivory; "The Ascension." 9th century work. Loan Cat., No. 172. *Lent by Mr. G. H. Bohn.* 1s. 6d.
2322. TRIPTYCH, in carved ivory. Early 14th century work. Loan Catalogue, No. 177. *Lent by Mr. E. Waterton.* 1s. 6d.
2323. STATUETTE OF THE VIRGIN AND CHILD, in carved ivory. English work of the end of the 13th cent. Loan Cat., No. 204. *Lent by Mr. J. Hope Scott.* 1s. 10d.

2324. BOX, in carved ivory. 14th century work. Loan Catalogue, No. 210. *Lent by Lord Clifford.* 1s. 6d.
2325. THE "CLEPHANE HORN," in carved ivory. 9th century work. Loan Catalogue, No. 212. *Lent by the Marquis of Northampton.* 2s. 8d.
2326. TANKARD, in carved ivory, mounted in silver-gilt, set with plaques of translucent enamel. Flemish. 17th cent. work. Loan Cat., No. 278. *Lent by the Viscount Strangford.* 2s. 3d.
2327. THE BRUCE HORN, tenure horn of Severnake Forest; carved ivory. 14th century. *Lent by the Marquis of Ailesbury.* 3s. 4d.
2328. CASKET, in carved ivory (showing the front). Date about 1350. *In the South Kensington Museum.* 1s. 6d.
2329. CASKET, in carved ivory (showing the back). Date about 1350. *In the South Kensington Museum.* 1s. 10d.
2330. VASE, in ivory and ormolu. French. Temp. Louis XVI. 1s. 10d.
2331. CARVING, in ivory. Byzantine. 1s. 10d.
2332. TABLETS, three fitting together; carved ivory. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2333. CHIESSMEN, red and white ivory. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2334. CRUCIFIX; carved ivory figure on black wood cross. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2335. PAIR OF TABLETS, ivory, carved in high relief with Christ bearing the cross and crowned with thorns, in black frame. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2336. PLAQUE, carved ivory, in three divisions; Washing the Saviour's Feet, Agony in the Garden, and Crucifixion. 14th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2337. CARVING, in bone, of Cupid and kneeling figures; marqueterie frame, pointed top. Venetian. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2338. PLAQUE, ivory, carved in high relief with the Martyrdom of St. Lawrence; numerous figures. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2339. EWER, in stag horn. Augsburg. Date about 1670. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2340. TABLET, carved ivory; the Crucifixion, in rosewood frame. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2341. DIPTYCH, ivory, carved with the Crucifixion and another Scriptural subject, in white metal frame. CROSS, lapis-lazuli, with gold enamelled figure of Christ; black pedestal, with small enamelled flowers. And ETUI CASE, ivory, in form of a richly-dressed lady, partly inlaid with gold. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.

2342. TRIPTYCH, Venetian carved bone, with the Crucifixion and figures of saints; marqueterie frame. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2343. SALVER, ivory, carved with hunting scenes; in the centre are Diana and Actæon. Augsburg. Dated 1673. *Lent by Mr. A. J. B. Beresford Hope.* 2s. 3d.
2344. TANKARD, carved ivory, with cupids, vines, and animals; on the cover a medallion of the offerings of the Magi. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2345. TABLET, ivory; the Virgin and Child between two angels under a triple canopy. 15th century. And TABLET, ivory, in four divisions of Scriptural subjects, under canopies and Gothic tracery; the Crucifixion, &c. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2346. CROZIER, of ivory; plain ivory stem; the head carved with the coronation of the Virgin. Loan Catalogue, No. 207. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2347. THREE COMBS, in carved ivory. Modern Hindoo work. *In the South Kensington Museum.* 1s. 2d.
2348. COFFER, with arched top; marqueterie of wood, bone, and ivory, with engraved ivory plaques in front; the lock plate and handles of gilt metal. South Italian. 15th century. *In the South Kensington Museum.* 1s. 2d.
2349. DRAFTBOARD, in ebony and ivory, enclosing a set of chessmen of silver and gilt. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2350. CASKET, octagonal, with plaques of carved bone and marqueterie of coloured woods. Italian. Quattro-cento work. *In the South Kensington Museum.* 1s. 2d.
2351. TRIPTYCH, in carved ivory, stained; in the centre is the coronation of the Virgin, on the shutters figures of angels and subjects from the life of our Saviour. Italian. The work of A. Orcagna. Date about 1350. (Gigli-Campana coll.) *In the South Kensington Museum.* 1s. 6d.
2352. OLIPHANT, or IVORY HORN, carved with interlaced ornament containing animals. Byzantine. 11th century. *In the South Kensington Museum.* 1s. 6d.
2353. TWO COMBS, in carved ivory. Modern Hindoo work. *In the South Kensington Museum.* 1s. 2d.
2354. CASKET, in marqueterie of tortoiseshell and ivory. 17th century. *In the South Kensington Museum.* 1s. 2d.
2355. CUP AND COVER, ivory, turned in eccentric curved mouldings; the stem supported by a nude youthful figure, also worked by the turning lathe. Executed and signed by a German artist in Tuscany, A.D. 1581. And CUP AND COVER, ivory, of pentagonal shape with eccentric turned mouldings; the stem is an open spiral coil. Italian. Dated 1581. (Poultails coll.) *In the South Kensington Museum.* 1s. 2d.



## CARVINGS IN WOOD.

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2460. "CASSONE," or Marriage Coffe. Italian. Date about 1550.  
*In the South Kensington Museum.* 2s. 3d.
2461. "CASSONE," or Marriage Coffe. Italian. Date about 1550.  
*In the South Kensington Museum.* 2s. 3d.
2462. CARVING in box-wood. *In the South Kensington Museum.* 1s. 10d.
2463. BOX, in wood, inlaid with ivory. Marqueterie. German.  
Dated 1556. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
2464. STATUETTE of the Infant St. John, in painted wood. Spanish.  
17th century. *In the South Kensington Museum.* 1s. 6d.
2465. HARP of Marie Antoinette. *In the Museum of the Louvre, Paris.* 2s. 3d.
2466. HARP of Marie Antoinette. *In the Museum of the Louvre, Paris.* 2s. 3d.
2467. HARP of Marie Antoinette. *In the Museum of the Louvre, Paris.* 2s. 3d.
2468. BELLOWS, in carved chestnut-wood, picked out with gilding.  
Italian work. Date about 1560. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2469. BELLOWS, in carved chestnut-wood. Same as No. 1968,  
shewing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2470. CHAIR, in carved oak. French renaissance work. Date about  
1520. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2471. COFFER, in carved box-wood, with lock and mounts in silver-  
gilt. German or Swiss work of the early part of the 15th  
century. *Lent by Mr. Hollingworth Magniac.*
- COFFER, in carved box-wood, with silver lock and hinges.  
German or Swiss work of the 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
2472. PORTRAIT in bas-relief, carved in pear wood. German. Dated  
1500. Loan Catalogue, No. 6,736. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2473. CABINET, in gilt wood, with lapis lazuli columns, faced with  
plaques of the same stone and pieces of agate, on a stand.  
*Lent by Lady Stuart de Rothesay.* 1s. 10d.
2474. THRONE, or Chair of State, in carved wood, with terminal  
figures. Loan Catalogue, No. 801. *Lent by Mr. H. Vaughan.* 1s. 10d.

2475. CROSS, carved in wood, with minute Scriptural subjects, mounted in gilt metal. Russian work. *Lent by Mr. A. Barker.*
- CROSS, carved in wood, with the Crucifixion and other Scriptural subjects. Russian. *Lent by Mr. A. Barker.* 1s. 6d.
2476. ALTAR-PIECE, early painted, with circular top, gold ground, divided into six compartments, of the Virgin and Child and Saints. *Lent by Mr. A. Barker.* 1s. 10d.
2477. TRIPTYCH, in painted wood; in the centre, the Virgin and Child; saints and angels on the wings, on gold ground, by Taddeo Gaddi. *Lent by Mr. A. Barker.* 2s. 3d.
2478. CASKET OF BLACK WOOD, with appliqué gilt ornaments and scrolls. *Lent by Mr. A. Barker.* 2s. 3d.
2479. TABLET, in wood, containing four convex statuettes of emperors and attendants under canopies, carved in ivory. *Lent by Mr. A. Barker.* 1s. 10d.
2480. CUP, in carved wood, mounted in or-molu, in form of a dolphin. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
2481. MEDALLION, wood carved in open work on one side, with figure of the Saviour surrounded by busts of saints, on the other with the Virgin and Child, similarly surrounded. Russo-Greek. 18th century. *Lent by Mr. A. Barker.*
- TRIPTYCH, in carved wood, with saints, &c., in a silver case. Russian work. *Lent by Mr. A. Barker.* 1s. 6d.
2482. STATUETTE, Virgin and Child; boxwood; German, 17th century. Bronze Venus, on white marble pedestal; Italian, 17th century. Boxwood statuette, Cupid bending his bow; Italian, 18th century. *Lent by Mr. A. Barker.* 1s. 10d.
2483. CHEST, in carved oak. French Gothic work. Date about 1480. *Lent by Mr. H. Godwin Austen.* 1s. 10d.
2484. CHEST, in carved oak (front). French Gothic work. Date about 1480. *Lent by Mr. H. Godwin Austen.* 2s. 3d.
2485. TRIPTYCH, or miniature Altar-piece, carved in box-wood. Flemish work. Date about 1490. *Lent by Lord Edward Fitzalan Howard.* 3s.
2486. TRIPTYCH, in carved box-wood. English Gothic work. Date about 1330. *Lent by Lord De l'Isle and Dudley.* 2s. 8d.
2487. STATUETTE, in carved box-wood; ascribed to Albert Durer. *Lent by the Rev. Walter Sneyd.* 3s.
2488. CABINET, in Marqueterie, mounted in or-molu. French work, temp. Louis Seize. *Lent by the Duke of Hamilton.* 3s.
2489. CABINET, or KNEE-HOLE TABLE, "Boule." French. Date about 1700. *Lent by Capt. Seglam.* 1s. 10d.
2490. CABINET, in Ebony; ornamented with statuettes of the Cardinal Virtues in chestnut wood, and with six Limoges enamel plaques of Scriptural subjects; colour heightened with gold. Italian. 16th cent. *Lent by G. H. Morland.* 1s. 10d.

2491. "GUERIDON" or "TORCHERE," the upper part only carved in wood with Amorini, strap-work ornament, &c.; partly gilded, and the Amorini painted in flesh tints. Italian (Venetian) work. Date about 1560. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2492. COFFER, in carved wood, partly gilt. Venetian work. Date about 1550. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2493. COFFER, in carved wood, ornamented with scroll work in low relief; partly gilt. Venetian work. Date about 1530-40. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2494. BOX, in bamboo, to hold lime for beetul chewing. From Sumatra. (Presented by the Crystal Palace Company.) *In the South Kensington Museum.*
- BOX, in bamboo. From Sumatra. (Presented by the Crystal Palace Company.) *In the South Kensington Museum.* 1s. 2d.
2495. COFFER CABINET of marquetry. Spanish? 17th century work. *In the South Kensington Museum.* 1s. 2d.
2496. JEWEL COFFER, in polished wood; mounted with brass-escutcheon corner plates and floriated hinges. *In the South Kensington Museum.* 1s. 2d.
2497. PICTURE-FRAME, oval, in carved wood, with garland of flowers and fruit in very high relief, gilt. French. End of 17th century. Purchased from Mr. John Webb. *In the South Kensington Museum.* 1s. 2d.
2498. KNIFE CASE, in carved wood, painted or lacquered; containing six knives with engraved and gilded steel hafts. Italian, 1564. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
2499. STATUETTE OF ST. FRANCIS XAVIER, in painted wood. Spanish. 17th or early 18th century. *In the South Kensington Museum.* 1s. 6d.
2500. SQUARE BOX, incrustated with marquetry of bone, coloured woods, &c. German. Date about 1540. *In the South Kensington Museum.* 1s. 6d.
2501. PANEL, in walnut-wood, carved in low relief, with an allegoric representation of the seven cardinal virtues. French. Date about 1570. (Pourtales coll.) *In the South Kensington Museum.* 1s. 2d.
2502. BOX, or SMALL CABINET, in ebony, decorated with mounts in gilt bronze (in the form of a sarcophagus). Florentine. Date about 1600. *In the South Kensington Museum.* 1s. 2d.
2503. BAS-RELIEF, in wood, of the Virgin, the youthful Saviour and St. John, after Raphael, in carved wooden frame, parcel gilt. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.



2504. BOX, or COFFER, in walnut-wood, carved all over in Gothic tracery. French or German. Date about 1460. *In the South Kensington Museum.* 1s. 6d.
2505. BOX, in carved oak. English. 17th century work. *In the South Kensington Museum.* 1s. 6d.
2506. GROUP OF ST. CHRISTOPHER carrying the infant Christ, on a scroll pedestal, carved in box-wood. And SPANISH CARVED WOOD FIGURE OF A FEMALE, with ears of corn in her hat; ivory face, hands, and feet. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2507. CHAPLET of 54 beads, in ebony, with a jet figure of St. James of Compostella, mounted in a silver frame. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2508. STATUETTE OF OUR SAVIOUR BEARING THE CROSS, in painted wood. The work of Carnicer, of Salamanca. Date about 1730-50. *In the South Kensington Museum.* 1s. 2d.
2509. CABINET, in carved ebony and ivory marquetry. Date about 1630. *In the South Kensington Museum.* 1s. 6d.
2510. COFFER CABINET. Marquetry of coloured woods. Spanish? 16th century. *In the South Kensington Museum.* 1s. 2d.
2511. TRIPTYCH, in carved box-wood, with case in silver gilt, enriched with filigree cloisonné enamels in dark blue and turquoise colours. Russo-Greek. 17th century work. (Bernal coll.) *In the South Kensington Museum.* 1s.
2512. COFFER overlaid with tortoiseshell and brass foliated and floriated scroll ornament. French red "Boule" work. *In the South Kensington Museum.* 1s. 6d.
2513. WORK BOX, in carved sandal-wood. Modern Indian work. *In the South Kensington Museum.* 1s. 2d.
2514. CASKET, in walnut-wood, carved with strap and guilloche ornamentation. Florentine. Cinque-cento period. *In the South Kensington Museum.* 1s. 6d.
2515. CASKET in carved and polished Indian walnut-wood. Florentine. 17th century work. *In the South Kensington Museum.* 1s. 2d.
2516. CRUCIFIX, box-wood, with appliqué ivory figures; on the back emblems of the Passion; opening for relics. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2517. BOX, with shield of arms on the top, containing eleven roundel cards, decorated with various devices and scriptural and other mottoes in old English characters. Date, first half of the 16th century. *In the South Kensington Museum.* 1s. 6d.

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Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's most Excellent Majesty.  
For Her Majesty's Stationery Office.

CLASSIFIED LIST OF PHOTOGRAPHS.

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WORKS OF DECORATIVE ART

IN

POTTERY, PORCELAIN, AND GLASS.

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Specimens of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum and at the Office of the Arundel Society, 24, Old Bond Street.

A complete collection may be consulted in the National Art Library, South Kensington Museum.

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PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE  
KNOWLEDGE OF ART, 24, OLD BOND STREET.



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*Many of the Photographs included in this Catalogue may be had on application. Those which are not in stock will be delivered (except under special circumstances) in fourteen days. All must be paid for previous to delivery.*

*Orders by post should be addressed to Mr. F. W. Maynard, Secretary of the Arundel Society, 24, Old Bond Street; or to Mr. Cundall, Agent to the Arundel Society, South Kensington Museum.*

## P R E F A C E.

AMONG the various advantages which are derived from photography, doubtless one of the most valuable is its application to the reproduction of the forms and decorations of the Ceramic art. The amateur and the art-student are thus enabled to possess accurate representations of a vast number of beautiful objects in ancient and modern pottery, which, on account of their scarcity and great value, and from their being, for the most part, in private collections or in distant museums, would be to many quite inaccessible.

And, perhaps, there is no industry which displays in the study of its practice or in the theory of its history such diversity of thought as that which mankind has from the earliest period applied to the formation of earthen vessels and their decoration.

Ancient authors, both Sacred and Classic, make frequent and honourable mention of this industry. Some of the finest similitudes in the Old Testament are drawn from the potter's handywork, and the Prophets Isaiah and Jeremiah even compare it to that of the Great Creator himself.\* The Greek writers also inform us that their potteries were celebrated in the time of Homer, and that medals were struck and statues erected in honour of their Ceramic artists. The names of some of them are still preserved to us, but what is far more important, numerous specimens of their work after having been buried more than 1,500 years have appeared again fresh as from the maker's hand to represent their period of art in our museums, and to give suggestions to that industry which has brought the Ceramic art to its highest perfection in our own day. "*Ars longa, Vita brevis est.*"

There is no evidence that the potter's art was cultivated to any extent by European nations during the Middle Ages; for domestic use they seem to have been contented with the commonest kind of earthen vessels, which were utterly devoid of ornament, and it is not until nearly the end of the 15th century that we find any decoration applied to such manufactures.

The Arabs of North Africa seem to have been acquainted with the art of ornamenting pottery from a very early period, and in their conquest of Spain to have carried that knowledge with them. They have

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\* Isaiah, ch. lxiv. v. 8; Jeremiah, ch. xviii. v. 3, 4.

left important examples of 13th century work, which display an advanced state of the art; and the Hispano-Moresco works of the 14th century show a brilliancy of colouring and a richness of ornamentation (generally consisting of birds and flowers) which is worthy of much admiration. The few specimens of this ware enumerated in the catalogue are mostly the work of the following century.

It is at this period that we must date the revival of the Ceramic art in Italy, where artists of the highest rank aided in producing works which were the property of princes, and have ever been the glory of the country which gave them birth.

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#### MAIOLICA WARE.

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This ware is supposed to have derived its origin from a very similar pottery made by the Moors in Spain from an early period in the Middle Ages, and to have taken its name from the Spanish island of Majorca, whence the first specimens were probably exported to Italy. During the 15th and 16th, and, in a less degree, the 17th centuries, its manufacture was extensively carried on in Italy, especially in the central districts, where Faenza, Gubbio, Pesaro, Castel-Durante, Urbino, and other neighbouring towns gained great reputation for their fine productions.

The most remarkable variety of Maiolica is the iridescent lustreware, which reflects metallic lustrous tints of various colours, according to the angle at which the light strikes its surface. The secret of the ruby lustre, which appears to have been used principally at Gubbio, was lost even in the 16th century. Giorgio Andreoli, known as "Maestro Giorgio," was one of the most successful artistic manufacturers of the lustred wares; he lived between A.D. 1470 and 1552. The earliest date as yet noticed on any piece is 1475. Generally speaking the Maiolica may be said to have just attained prominence as an artistic manufacture during the second half of the 15th century. Its period of perfection may be said to extend from the beginning to the middle of the 16th century, after which time (although down to the last many admirable examples were exceptionally produced), Maiolica gradually lost its artistic character, and fell to its lowest point with the decline of art in general at the end of the 17th century.



HENRI DEUX WARE.

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THE pottery known as "*Faïence de Henri Deux*," or of "*Diane de Poitiers*," or "*Henri Deux ware*," has been the subject of much speculation, and some controversy as to its authorship and the place of its origin ; but these questions were set at rest by the appearance of a pamphlet written by M. Benjamin Fillon (dated 8th December 1862), in the form of a letter addressed to M. Riocreux, of the Imperial Museum of Sèvres, in which the writer states, and apparently with good authority, that this ware was made at Oiron near Thouars, and that two artists were concerned in its production, namely, FRANÇOIS CHARPENTIER, a potter, and JEAN BERNART or BERNARD, librarian and secretary to Hélène d'Hangest-Genlis, widow of Artus Gouffier. After the death of Hélène d'Hangest in 1537, the two artists passed into the service of Claude Gouffier, her son, who was "*Grand Ecuyer de France*" and a celebrated patron of the arts. The wars of the Huguenots, which desolated the province of Poitou, were, according to M. Fillon, the cause of the cessation of the manufacture.

For more than twenty years past this ware has excited the keenest interest amongst amateurs and collectors, and the pecuniary value of the specimens has, in consequence, attained to a fabulous height, very far indeed beyond any other kind of pottery ; this has arisen from several causes, but especially from the intrinsic artistic merit of the objects, for it cannot be denied that the style of design is singularly original and beautiful.

The rarity of the Henri Deux ware at the present day has, doubtless, had a great share in inducing its extraordinary value ; and yet when it is considered that upwards of fifty of these fragile vases have come down to us through the chances and changes of three centuries, their number is remarkable, and affords good evidence that the producers must have been most industrious workers.

Lastly, somewhat of historical or romantic interest attaches to this ware from the fact that, like the Sèvres porcelain of the age of Louis XV. and XVI., it was apparently the "*poterie de luxe*" of the brilliant court of Francis I. and Henri II., as we know by the ciphers and armorial bearings which occur on so many specimens.

The great increase in the appreciation of the remaining specimens of this ware may be best proved by quoting the prices that have been paid for some of them at public sales during the last four and twenty years.

The "Aiguière" belonging to Mr. Magniac, which is considered one of the most beautiful of the objects, was purchased in 1842 at the sale of M. Odier's collection for 80*l.*, and was sold to its present proprietor shortly after for 96*l.* It is now estimated as being worth 2,000*l.* The circular "Plateau" now in the South Kensington Museum was purchased in 1857 for 140*l.* at the sale of the collection of M. Espoulat (of Mans), who bought it for 3*l.* 4*s.*

The last piece offered at public auction was at the sale of the collection of the Comte de Pourtales, in March 1865, the well-known "Biberon" which bears the arms of France with a coronet and the initials and emblems of Diane de Poitiers, and is just over 10 inches in height. This specimen was purchased by Mr. Malcolm for the sum of 1,100*l.*

Of the fifty-five known specimens of this ware, twenty will be found in the catalogue, and in no case has photography been more successfully applied than in the reproduction of these beautiful patterns.

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## PALISSY WARE

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BERNARD PALISSY, who was born about 1500 in the province of Perigord, in the south-west of France, and who died 1589), was the inventor of this characteristic variety of pottery. Palissy was originally a glass painter, but having accidentally seen a beautiful cup in enamelled pottery of some foreign manufacture, he directed all his energies to the application of coloured glazes or enamels on earthenware, a process then but little known in France. After many years of unceasing experiment in the midst of poverty and extreme privation, working likewise in ignorance of processes already familiar in other countries he completely succeeded in his endeavours; and, being already conversant with the arts of design, soon produced beautiful and original works. He was much patronized by the court and allowed to build workshops in the gardens of the Tuileries, where a short time since in making excavations for new buildings, the workmen discovered the ruins of his furnaces.

## FLEMISH AND GERMAN STONEWARES.

THE stonewares made during the 15th, 16th, and 17th centuries in Germany, Flanders, Holland, and the countries bordering on the Rhine, differ from most other pottery wares, in that although composed of simple plastic clays, they were by the great heat employed in the firing of them rendered much harder ; and also in the process by which the sharp relief ornament so common to them was obtained, namely, by means of the pressure of a stamp or mould on the surface of the vessel.

They are generally coated with a very thin vitreous glaze which in no wise destroys the sharpness of the work. This coating, technically styled by the English potters a "smear," is obtained by the following process :—" At a certain period of the firing of the ware, substances, generally common salt and red lead, are thrown into the furnace, and being immediately volatilized, the fumes attach themselves to the surface of the pieces and produce chemical combinations with the silica of the body of the ware ; the result being a slight vitrification of the entire surface of the pieces."

The objects still preserved in this ware consist chiefly of jugs or "Cruches," "Canettes," Tankards, &c. Several good specimens are exhibited in the South Kensington Museum, from which and from those forming the fine collection belonging to the Rev. Francis Trench, the photographs named in the catalogue are taken.





# POTTERY AND PORCELAIN.

## MAIOLICA WARE.

801. PLATEAU, Maiolica ware ; female bust, border of leaves. Date about 1490. *In the South Kensington Museum.*
- PLATEAU, Maiolica ware ; with Juno praying Æolus to send contrary winds against Æneas ; surrounded by a wide border of scroll work on yellow ground. Manufacture of Deruta. *In the South Kensington Museum.* 1s. 6d.
802. PLATEAU, Maiolica ware ; Castel-Durante ; trophies and figures in blue, designed by B. Franco (?) 1550. (Bernal coll.) *In the South Kensington Museum.*
- PLATEAU, Maiolica ware ; Castel-Durante ; painted in grisaille with trophies and musical instruments. *In the South Kensington Museum.* 1s. 6d.
803. PLAQUE ; with the Temptation ; Maiolica of F. Campani, of Siena. Date about 1740. *In the South Kensington Museum.*
- PLATEAU, Faenza ware ; arabesques, &c., in the centre a boar. Date about 1480. *In the South Kensington Museum.* 1s. 6d.
804. PLATE, Caffagiolo ware (?) ; arabesque border on blue ground, in the centre St. George. Date about 1500. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
805. PLATE, Maiolica ware ; St. John in the island of Patmos. Date about 1530. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
806. PLATE ; Pan and Apollo ; inscription at the back. Urbino ware (?) (Bernal coll.) *In the South Kensington Museum.*
- PLATE, Maiolica ware ; with a subject from Ovid, a traveller knocking at a door. Dated 1545. Urbino (?) (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
807. TAZZA, fluted, Maiolica ware. *In the South Kensington Museum.*
- TAZZA PLATE, Maiolica ware. *In the South Kensington Museum.* 1s. 6d.
808. PLATE or TAZZA, Maiolica ware ; decoration of trophies, amorino in centre. Dated 1557. (Bernal coll.) *In the South Kensington Museum.*
- PLATE, Maiolica ware ; head of St. Jerome, on black ground. Date 1510-20. *In the South Kensington Museum.* 1s. 6d.
809. COVER TO A VASE, Maiolica ware ; painted with rude arabesques (part of a "Coppa puerpera.") Date about 1600. (Bandinel coll.) *In the South Kensington Museum.*

- PLATE, Maiolica ware ; two shields of arms and arabesques in colours. Date about 1570-1600. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
810. PLATE, Maiolica ware ; Hercules slaying Cacus. Gubbio, 1530. *In the South Kensington Museum.*
- PLATE or TRENCHER ; Gubbio lustred Maiolica ware ; in the centre a shield bearing a tree and lions. Date about 1510. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
811. PLATE, Maiolica ware ; blue ground, arabesques, trophies, &c. 1520. (Bernal coll.) *In the South Kensington Museum.*
- PLATE, Maiolica ware ; the Metamorphosis of Actæon. Date about 1538. *In the South Kensington Museum.* 1s. 6d.
812. PLATE ; white ground with yellow lustre ; in the centre a medallion on deep blue ground, with portion of a spray and an acorn. Deruta or Caffagiolo ware. Date about 1510. *In the South Kensington Museum.*
- PLATE, Gubbio lustred ware ; dark blue ground with arabesques ; in the centre a shield of arms. Date 1531. M. Giorgio. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
813. PLATE, Maiolica ware, gold lustre and blue ; female profile portrait. Deruta ware. Date about 1510. *In the South Kensington Museum.*
- PLATE, Maiolica ware ; blue and white arabesque dolphin border ; in the centre an amorino on a horse. Deruta. Date about 1520. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
814. GROUP, in full relief, Urbino ware. Date about 1550. Subject, an Organ-player, with boy working the bellows. (Soulaiges coll.) *In the South Kensington Museum.* 1s. 2d.
815. PLATE ; in the centre an escutcheon of arms. Gubbio lustred ware, by Maestro Giorgio. Initialed and dated 1525. *In the South Kensington Museum.* 1s. 2d.
816. PLATE ; with a man felling a tree, from which is issuing a nymph or dryad ; metallic lustre. Date 1533. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
817. BOWL, Maiolica ware ; painted with rude arabesques ; part of a "Coppa puerpera." Date about 1600. (Bandinel coll.) *In the South Kensington Museum.*
- CUP, Maiolica ware ; in the centre a figure of Faith. 1540-50. (Bandinel coll.) *In the South Kensington Museum.*
- DRUG POT, Maiolica ware ; with handle ; painted with a band of cherubs' heads. *In the South Kensington Museum.* 1s. 6d.
818. PLATE, Faenza (?) ware ; "Maiolica amatoria," or gift plate ; bust of a lady in the centre, with a scroll or banderolle inscribed "Susanna bella." Date about 1590. *In the South Kensington Museum.*



PLATEAU for a Ewer ; a gift plate, "Maiolica amatoria," Faenza ware ; with raised centre containing a female profile bust. Date 1500-10. *In the South Kensington Museum.* 1s. 6d.

819. PLATE, Maiolica ware, Faenza (?) ; blue ground ; in the centre a shield of arms surrounded with arabesque diaper ornaments painted on the blue. Date about 1520. (Bernal coll.) *In the South Kensington Museum.*

PLATE ; with hunting subject, painted in blue. Dated 1649. *In the South Kensington Museum.* 1s. 6d.

820. PLATE ; in the centre a shield of arms, with a prelate's hat ; border of grotesques on white ground. Urbino ware. Date about 1560. *In the South Kensington Museum.*

PLATE, Maiolica ware ; arabesque design, oak leaves in yellow on a blue ground, surrounding a medallion portrait. *In the South Kensington Museum.* 1s. 2d.

821. PLATE, Gubbio lustred ware ; with two seated dragons, scrolls, cornucopias, &c., on blue ground. On a label is P.R.Q.S.

PLATE, lustred Maiolica ware ; painted with a man throwing himself from a rock, a female asleep in front, Cupid and river-god. *Lent by Mr. A. Barker.* 1s. 6d.

822. PLATE, Maiolica ware ; shield of arms in the centre, on blue ground, border arabesque diaper in white, inscribed "S.P.Q.R." 1535. (Bernal coll.) *In the South Kensington Museum.*

PLATE, Maiolica ware ; arms in the centre, arabesque border, in brown on blue ground. Date about 1540-50. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

823. VASE, two handled, oviform, Maiolica ware ; painted with two lions within a diaper in manganese colour. 14th century. *In the South Kensington Museum.* 1s. 6d.

824. BACILE or DEEP DISH ; with a man washing the head of an ass, with inscription, &c. 1556. Late Deruta lustre ware. *In the South Kensington Museum.*

PLATEAU, Deruta lustred Maiolica ware ; Medici arms in the centre, surrounded with arabesques. Date about 1510. *In the South Kensington Museum.* 1s. 6d.

825. PLATEAU, Maiolica ware ; painted in grisaille with a dance of amorini, after Marc Antonio ; arabesque border. *In the South Kensington Museum.*

PLATEAU, Maiolica ware ; in the centre Vulcan forging a wing for Cupid ; wide arabesque border. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.

826. PLATEAU, Maiolica ware ; interlaced oak or strawberry leaf pattern, painted in blue and yellow ; in the centre a medallion with a figure of Justice. Date about 1550. Urbino (?) (Bernal coll.) *In the South Kensington Museum.*

PLATEAU; painted with fruit and wreaths of foliage; in the centre a wolf with a pomegranate in its mouth. Urbino ware. Date about 1540. 1s. 6d.

827. DEEP PLATE; arabesque pattern, sunk centre. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

828. FRAGMENT OF AN ENAMELLED TILE; "Azulejo," from the Alhambra. Moresco work. 14th or 15th century. (Bardinel coll.) *In the South Kensington Museum.*

DRUG POT, Maiolica ware; inscribed "Dea Catholica M.," and painted with arabesques. Dated 1562. *In the South Kensington Museum.*

SAUCER PLATE, Maiolica ware; white ground with ornament in compartments. *In the South Kensington Museum.* 1s. 6d.

829. TAZZA, Urbino ware; painted in the interior with a standing figure of Venus, exterior decorated with oak branches in relief. Date about 1530. *In the South Kensington Museum.*

TAZZA; ornamented with raised strap work, masks, &c.; painted with two medallions, one of Moses striking the rock, the other the spies laden with grapes returning from the promised land. Signed on reverse "F.G.C." Urbino ware. Date about 1580. *In the South Kensington Museum.* 1s. 6d.

830. BOWL, ribbed or fluted, Maiolica ware; enriched with decoration in yellow lustre. Date 1560-1600. *In the South Kensington Museum.* 1s. 2d.

831. BOWL, Urbino ware. Date about 1560. Subject, the birth of Venus. (Soulages coll.) *In the South Kensington Museum.*

BOWL, fluted, Urbino ware. Dated about 1570. 1s. 6d.

832. PILGRIM'S BOTTLE, Maiolica of Urbino. Date about 1540. *In the Museum of the Louvre, Paris.* 2s. 3d.

833. PILGRIM'S BOTTLE, Maiolica of Urbino. Date about 1540. *In the Museum of the Louvre, Paris.* 2s. 3d.

834. VASE, Maiolica of Urbino. Date about 1580. *In the Museum of the Louvre, Paris.* 2s. 3d.

835. EWER, Maiolica of Urbino; serpent handle, painted with the contest of Marsyas and Apollo. Loan Catalogue, No. 5,296. *Lent by Mr. S. Addington.* 1s. 6d.

836. PILGRIM'S BOTTLE, Maiolica of Urbino; painted with Mercury leading Psyche to Olympus, and a man throwing a wine-skin and Cupid bringing another. Loan Catalogue, No. 5,237. *Lent by Mr. S. Addington.*

PILGRIM'S BOTTLE, Maiolica of Urbino; painted with Pan and young bacchanals, satyr-head handles. *Lent by Mr. S. Addington.* 2s. 3d.

837. PLAQUE, Maiolica ware; painted with the Adoration of the Shepherds. Dated 1536. Loan Catalogue, No. 5,248. *Lent by Mr. S. Addington.* 1s. 6d.
838. PLATE, early Italian Maiolica; in the centre one cupid drawing another in a wooden cart on blue ground; yellow border, painted with blue scrolls and masks, and date 1520. Loan Catalogue, No. 5,171. *Lent by Mr. S. Addington.*
- PLATE, Castel-Durante Maiolica; blue ground with trophies, tritons, and arabesques; in the centre, Cupid bound to a tree. Loan Catalogue, No. 5,197. *Lent by Mr. S. Addington.* 1s. 10d.
839. PLATE, Caffagiolo Maiolica ware; blue border, with cupids playing musical instruments; in the centre, a shield of arms. Loan Catalogue, No. 5,177. *Lent by Mr. S. Addington.*
- SALT-CELLAR; boat-shaped, rams' heads at the ends, resting on dolphins; ornamented with arabesques, &c. Urbino Maiolica ware. Loan Cat., No. 5,273. *Lent by Mr. S. Addington.* 1s. 10d.
840. PLATE; a man playing on a guitar, blue border with cupids, trophies, masks, &c. Caffagiolo Maiolica ware. Loan Catalogue, No. 5,180. *Lent by Mr. S. Addington.*
- PLATE, Urbino Maiolica ware; the Banquet of the Gods, after Raphael. Loan Catalogue, No. 5,206. *Lent by Mr. S. Addington.* 1s. 10d.
841. PLATE; deep blue border with arabesques, trophies, &c.; in the centre a man seated, playing on the tabor, on yellow ground. Caffagiolo Maiolica ware. Loan Catalogue, No. 5,169. *Lent by Mr. S. Addington.*
- PLATE; painted with warriors in a galley, and death of Palinurus. Lustred Maiolica, by Xanto. Loan Catalogue, No. 5,254. *Lent by Mr. S. Addington.* 1s. 10d.
842. PLATEAU; in the centre is represented Julius Cæsar in a car preceded by captives, surrounded by five medallions from the history of Julius Cæsar; border of arabesques on white. Urbino Maiolica. Loan Catalogue, No. 5,263. *Lent by Mr. S. Addington.* 1s. 6d.
843. VASES; dark blue ground with classic medallions. Loan Catalogue, Nos. 3,412-3,414. *Lent by Mr. S. Addington.* 1s. 6d.
844. PLATE; painted with Cleopatra holding the asp, resting on an urn. Faenza ware. Loan Catalogue, No. 5,210. *Lent by Mr. S. Addington.*
- PLATE, Gubbio lustre ware; Jupiter and Semele. Signed "F. L. R." and "M<sup>o</sup>. Giorgio, 1529." Loan Catalogue, No. 5,230. *Lent by Mr. S. Addington.* 1s. 10d.
845. PLATE; white ground, with diaper scrolls in white enamel; in the centre, Dido killing herself. Urbino Maiolica ware. Loan Catalogue, No. 5,209. *Lent by Mr. S. Addington.* 1s. 10d.



846. PLATEAU ; subject, the carrying off of Helen. Dated 1537, by Xanto. Urbino Maiolica ware. Loan Catalogue, No. 5,243. *Lent by Mr. S. Addington.* 1s. 10d.
847. PLATE ; with scrolls and arabesques in relief of yellow lustre, blue border ; in the centre a head of Minerva. *Lent by Mr. S. Addington.*
- PLATE, Maiolica ware ; the centre painted in blue camaieu, with numerous statues of heathen deities and groups ; border of trophies and busts. Loan Catalogue, No. 5,181. *Lent by Mr. S. Addington.* 2s. 3d.
848. DISH, or Plateau, Gubbio Maiolica ; with border of grotesque scrolls and winged heads, lusted on blue ground ; in the centre two amorini playing. *Lent by Mr. A. Barker.* 1s. 10d.
849. PLATE, Maiolica ware ; with female portrait, inscribed "Margarita," on blue ground. *Lent by Mr. A. Barker.* 1s. 10d.
850. TRENCHER, or STAND FOR A COVERED BOWL ; with painting ; border of arabesques ; on the reverse Cupid on a dolphin. Urbino Maiolica. *Lent by Mr. A. Barker.*
- TRENCHER, or STAND FOR A COVERED BOWL ; with camaieu painting ; arabesque border ; on the reverse Cupid in green colours. Urbino Maiolica. 1s. 10d.
851. PLATE, Urbino ware ; death of the daughters of Niobe. *Lent by Mr. A. Barker.* 1s. 10d.
852. PLATE, Castelli-Maiolica ; with Venus chastising Cupid ; border of cupids, heightened with gold, by Grue. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
853. DISH, early Italian Maiolica ; painted in the centre in blue "camaieu" and yellow, with Cupid blindfold on a car drawn by seven other cupids. *Lent by Mr. A. Barker.* 1s. 10d.
854. DISH, Urbino ware ; on a foot, and filled with fruits in full relief. *Lent by Mr. A. Barker.* 2s. 3d.
855. DISH, early Maiolica ; painted in yellow lustre, edged with blue ; St. George and the Dragon. *Lent by Mr. A. Barker.* 1s. 10d.
856. PLATE ; sunk centre, with Mars and Venus seated holding an apple ; Cupid above. Lusted Maiolica. *Lent by Mr. A. Barker.*
- PLATE, Gubbio lustre ; sunk centre, in which is an unicorn on a shield ; wide border of masks and scrolls on deep blue. Loan Catalogue, No. 5,222. *Lent by Mr. A. Barker.* 1s. 10d.
857. PLATE, Gubbio lustre ware ; yellow ground, with arabesques of dolphins, masks, and serpents, in blue. Marked "N" on the back. *Lent by Mr. A. Barker.* 1s. 10d.

858. PLATEAU; painted in lustre colours with the Judgment of Paris; "sopra bianco" border. Gubbio lustre ware. Loan Catalogue, No. 5,235. *Lent by Mr. A. Barker.* 1s. 10d.
859. EWER; painted with a cavalcade of equestrian figures. Urbino. Loan Catalogue, No. 5,277. *Lent by Mr. A. Barker.* 1s. 10d.
860. PLATE; blue ground, painted with arabesques of cherubs' heads, masks, cornucopias, &c.; on a label is, "Omnia vincit amor." Gubbio ware. *Lent by Mr. A. Barker.*  
 PLATE, Maiolica; painted in blue camaieu, with arabesques of amorini, birds, animals, &c. Dated 1520. *Lent by Mr. A. Barker.* 1s. 10d.
861. PLATE; with a man in a cave, two nude females; and a warrior; above is a coat of arms of three crescents. Urbino ware. *Lent by Mr. A. Barker.* 1s. 10d.
862. PARROTS (Three); painted in natural colours. Urbino ware. Loan Catalogue, No. 5287. *Lent by Mr. A. Barker.* 1s. 10d.
863. DISH, Italian Maiolica, of yellow lustre, edged with blue; in the centre, a female portrait with inscribed scroll. *Lent by Mr. A. Barker.* 1s. 10d.
864. DISH, Italian Maiolica, orange-coloured ground with blue scrolls; a rosette in the centre. *Lent by Mr. A. Barker.* 2s. 3d.
865. DISH, Maiolica, in blue and yellow lustre; in the centre, a seated sphinx with shield. *Lent by Mr. A. Barker.* 1s. 10d.
866. DISH, Maiolica; painted with hunting scenes. 17th century. *Lent by Mr. A. Barker.* 2s. 3d.
867. VASE, Urbino Maiolica; on four legs with lion-claw terminations, winged female marine figures for handles. The sides ribbed and covered with arabesques; the interior painted with Neptune on a car in the sea, surrounded by sea genii and fishes. *Lent by Mr. A. Barker.* 1s. 10d.
868. EWER, Urbino ware, with double serpent handle; subject, slaying of the Calydonian boar. *Lent by Mr. A. Barker.*  
 EWER, Urbino ware, the mouth in form of a satyr's head; painted with river-god and figures. *Lent by Mr. A. Barker.* 2s. 3d.
869. GROUP, Urbino Maiolica; a musical party, Orpheus in the centre, birds and beasts. *Lent by Mr. A. Barker.*  
 GROUP, Urbino Maiolica; an organ with two amorini playing flutes; on the back another blowing the bellows. *Lent by Mr. A. Barker.* 2s. 3d.
870. DISH, Caffagiolo ware; painted with the rape of Helen from Troy, numerous figures. *Lent by Mr. A. Barker.* 2s. 3d.
871. PLATE, Urbino ware, touched with lustre colours; subject, Myrrha's Transformation; and landscape. By Xanto. *Lent by Mr. A. Barker.* 1s. 10d.

872. PLATE, Faenza Maiolica; sunk centre, painted in blue camaieu with dragons, trophies, &c.; in the centre, a cupid holding a toy windmill. 16th century. *Lent by Mr. A. Barker.*
- PLATE, Faenza Maiolica; sunk centre in blue camaieu, painted with hands joined and a crown, border of scrolls and heads in wreaths. *Lent by Mr. A. Barker.* 1s. 10d.
873. PAIR OF VASES, Maiolica, with twisted serpent handles; painted with classical subjects and inscriptions. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
874. PLATE, Maiolica; in the centre Leda and the swan; with bold border of arabesques of dragons, fauns, &c. on deep blue. *Lent by Mr. A. Barker.* 1s. 10d.
875. PAIR OF VASES, Maiolica, with siren handles; painted in front with the Adoration of the Shepherds, and the martyrdom of a saint. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
876. EWER, Genoese Maiolica; white ground, painted in blue camaieu with hares, birds, &c. *Lent by Mr. A. Barker.* 1s. 10d.
877. PLATE, Maiolica; deep blue ground, painted with cupids and bold arabesques of dragons and dolphins. On a tablet is written "Julia." *Lent by Mr. A. Barker.*
- TRENCHER, or STAND FOR A COVERED BOWL; with camaieu painting and arabesque border. Urbino ware. *Lent by Mr. A. Barker.* 1s. 10d.
878. DISH, early Italian ware, yellow lustred and blue edges; in the centre, a female portrait and inscribed scroll; scale pattern border. *Lent by Mr. A. Barker.* 1s. 10d.
879. VASE, three-foiled shape, Urbino Maiolica; with three handles formed by grotesque mask scrolls, standing on as many clawed legs, and scroll three-sided base. A continuous landscape runs round the outside, and the triumph of Venus is represented on the inside. *Lent by Mr. A. Barker.* 2s. 3d.
880. VASE, three-foiled shape, Urbino Maiolica; with three handles formed by grotesque mask scrolls, standing on as many clawed legs, and scroll three-sided base. A continuous landscape runs round the outside, and the triumph of Venus is represented on the inside. *Lent by Mr. A. Barker.* 2s. 3d.
881. PLATE, Caffagiolo ware; painted with David holding a sling and the head of Goliath, on dark blue ground. *Lent by Mr. A. Barker.* 1s. 10d.
882. PLATE, Castel-Durante Maiolica; dark blue ground with candelabrum pattern, dragons and cornucopias. Loan Catalogue, No. 5,196. *Lent by Mr. A. Barker.* 1s. 10d.
883. VASE, Maiolica, with twisted serpent handles; painted with classical subjects and inscriptions. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.



884. VASE, Maiolica, with dragon's head and claw handles; painted with allegorical subjects. 17th century. *Lent by Mr. A. Barker.*  
1s. 10d.
885. PLATE, of the Gubbio school, rich ruby lustre; a figure seated on a throne resting his arm on a sphinx, on a pedestal decorated with a triton, &c. *Lent by Mr. A. Barker.*  
1s. 10d.
886. BOWL AND COVER, Gubbio ware, with lustred scrolls and cherub's heads on blue; inside of each are female portraits. *Lent by Mr. A. Barker.*  
1s. 10d.
887. DISH or PLATEAU, Gubbio Maiolica, with border of grotesque scrolls and winged heads, lustred on blue ground; in the centre a boy suckled by a doe, blue on white ground. *Lent by Mr. A. Barker.*  
1s. 10d.
888. PLATE, Castelli Maiolica; painted with a landscape and border of cupids and scrolls. *Lent by Mr. A. Barker.*  
1s. 10d.
- PLATE, Urbino ware; painted with Acis and Galatea, by Xanto. Dated 1540. *Lent by Mr. A. Barker.*  
1s. 10d.
889. PLATE, Urbino ware; painted with a Roman general addressing the citizens before a gateway. *Lent by Mr. A. Barker.* 1s. 10d.
890. PLATE, Gubbio ware; painted in lustre colours, with a vase and pedestal, musical trophies, dragons, cornucopias, &c. Dated 1531. *Lent by Mr. A. Barker.*  
1s. 10d.
- PLATE, Gubbio ware; in the centre, Cupid holding a torch; deep border of dragons and arabesques on dark blue. *Lent by Mr. A. Barker.*  
1s. 10d.
891. DISH, early Italian Maiolica, yellow lustre ground with blue scrolls. *Lent by Mr. A. Barker.*  
1s. 10d.
892. DISH, Castelli Maiolica; with figures hunting and hawking by Grue; border of scrolls, heightened with gold. *Lent by Mr. A. Barker.*  
1s. 10d.
893. PLATE, Maiolica; with bold arabesques of terminal figure and horses' heads in brown camaieu on blue ground. Loan Catalogue, No. 5,195. *Lent by Mr. A. Barker.*  
1s. 10d.
- PLATE, Castel-Durante Maiolica; with two sphinxes seated on a large open music book, coat of arms above, blue ground. Loan Catalogue, No. 5,198. *Lent by Mr. A. Barker.*  
1s. 10d.
894. PLATE, Maiolica; sunk centre, deep blue border, with light coloured arabesques; in the centre a coat of arms. *Lent by Mr. A. Barker.*  
1s. 10d.
895. PLATE, with raised medallion; painted with tritons in the centre, and double border of dolphins. Modern Maiolica ware. *Lent by Mr. A. Barker.*  
1s. 10d.
- PLATE, escalloped, Maiolica ware; painted with dragons and arabesques; in the centre, a large shield of Papal arms, inscribed "C. PIA." *Lent by Mr. A. Barker.*  
1s. 10d.

896. PLATE, Gubbio ware, richly lustred with ruby and gold; in the centre, Cupid riding a hobby-horse; border of scrolls on blue. *Lent by Mr. A. Barker.*
- PLATE, Maiolica; painted in metallic lustre, with musical trophies on blue ground; in the centre, a shield of arms of two storks. Dated 1540. *Lent by Mr. A. Barker.* 1s. 10d.
897. PLATE, Urbino ware; painted with Venus and Cupid on the sea, riding on dolphins. *Lent by Mr. A. Barker.*
- PLATE, Urbino ware; painted with a view of an Italian village; on the top, a coat of arms. *Lent by Mr. A. Barker.* 1s. 10d.
898. PLATE, Gubbio ware; richly lustred, with Venus and Cupid, Vulcan at the anvil. Signed by Giorgio. *Lent by Mr. A. Barker.*
- PLATE, Gubbio ware; painted in lustre colours with the conversion of St. Hubert. Signed by M<sup>o</sup>. Giorgio, 1529. *Lent by Mr. A. Barker.* 1s. 10d.
899. DISH, early Maiolica; painted in yellow lustre, edged with blue, dogs hunting a bear. *Lent by Mr. A. Barker.* 1s. 10d.
900. DISH, Maiolica; painted in yellow lustre, edged with blue; a female portrait in the centre, and scroll. *Lent by Mr. A. Barker.* 1s. 10d.
901. PLATE, Maiolica; in the centre, a female portrait and scroll inscribed "Pacifica," on blue; yellow interlaced border on orange. Loan Catalogue, No. 5,183. *Lent by Mr. A. Barker.*
- PLATE, Maiolica; with painting of Adam and Eve. Signed, "a padoa, 1563." *Lent by Mr. A. Barker.* 1s. 10d.
902. VASE AND COVER, Urbino Maiolica, on a circular foot. Cupid and dolphin frieze, brown on yellow; round the centre, arms and armour on green; above, grotesque figure and armour in brown and blue on orange below the frieze.
- VASE AND COVER, Urbino Maiolica, on a circular foot. Frieze of grotesques, blue on orange, round the centre. Grotesque griffins and masks, on blue, above and below. On a tablet the date 1502. *Lent by Mr. A. Barker.* 1s. 10d.
903. BOWL PLATE, Deruta Maiolica ware; with a nymph bathing before a fountain; above which is a satyr. Dated 1503. Loan Catalogue, No. 5,159. *Lent by Mr. A. Barker.* 1s. 10d.
904. PLATE, Maiolica; white ground, painted with a shield of arms, orange coloured flowers and circles on the border. *Lent by Mr. A. Barker.*
- PLATE, Maiolica, sunk centre; in the centre, a chequered brown and white pattern, green and blue scroll border. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.

905. VASE, Urbino Maiolica, with three scroll handles and three-foiled foot, rough branches and leaves on blue, with a yellow mask, on the outside of each bowl. A woman carried off from a feast by marine centaur figures, with sea and landscape background, inside. *Lent by Mr. A. Barker.* 2s. 3d.
906. VASE, Urbino Maiolica, with three handles formed by grotesque masks, and scrolls, standing on as many legs united to form a stem. A continuous landscape runs round the outside of the three bowls, and a classical subject is represented on the inside. *Lent by Mr. A. Barker.* 2s. 3d.
907. PLATE, Gubbio ware, with wide border of ruby and gold lusted scrolls on blue ground; in the centre, a shield of arms surmounted by a bull. By M<sup>o</sup> Giorgio, 1527. Loan Catalogue, No. 5,227. *Lent by Mr. A. Barker.*
- PLATE, Gubbio ware; with lusted female portrait of "Justina," border of dragons and scrolls. Dated 1537. *Lent by Mr. A. Barker.* 1s. 10d.
908. PLATE, Gubbio ware; painted in lustre colours, with a female figure treading on a swan; on a rock the word "Clio." *Lent by Mr. A. Barker.*
- PLATE, Gubbio lustre; with female portrait and scroll, "Flaminia Bella." *Lent by Mr. A. Barker.* 1s. 10d.
909. PLATE, Maiolica ware, of "Mansueta Bella," painted on dark blue ground. *Lent by Mr. A. Barker.* 1s. 10d.
910. CISTERN, Fontana Maiolica ware, with stem and triangular base, and three console legs, lion-headed and clawed; arabesques cover the rest of the bowl. The triumph of the Romans over the Carthaginians is painted inside on the bottom; and four medallions of classic figures in cameo on arabesque ground, run round the inner sides. *Lent by Mr. A. Barker.* 1s. 10d.
911. PLATE, Gubbio ware, finely lusted; Amphitrite in a car drawn by two horses, sea nymphs, &c. By M<sup>o</sup> Giorgio, 1528. Loan Catalogue, No. 5,228. *Lent by Mr. A. Barker.* 1s. 10d.
912. DISH, moulded Maiolica ware; painted with Mars, Venus, and Cupid. *Lent by Mr. A. Barker.*
- PLATE, Maiolica; painted with Nessus and Dejanira; Hercules on the shore drawing his bow. *Lent by Mr. A. Barker.* 1s. 10d.
913. PLATE, Urbino; with the story of Cadmus and the Dragon. *Lent by Mr. A. Barker.* 1s. 10d.
914. PLATE, Maiolica ware; medallion centre, with heraldic shield. Four pairs of amorini supporting escutcheons charged, severally, with a crown, rose, falcon, and three feathers with club cross-wise; ruby lustre. *Lent by Mr. A. Barker.* 1s. 10d.



915. PLATE, Deruta Maiolica ware; painted in blue "camaieu" with the marriage of Alexander and Roxana, touched with yellow lustre, by El Frate. Loan Catalogue, No. 5,185. *Lent by Mr. A. Barker.*
- PLATE, Castel-Durante Maiolica; dark blue ground, with candelabrum pattern, dragons and cornucopias. Loan Catalogue, No. 5,194. *Lent by Mr. A. Barker.* 1s. 10d.
916. PLATEAU, Maiolica; minutely painted with elegant arabesques of figures, animals, &c., on the back and front; in the centre Cain slaying Abel. *Lent by Mr. A. Barker.* 2s. 3d.
917. PLATEAU, Maiolica; minutely painted with elegant arabesques of figures, animals, &c., on the back and front; in the centre Cain slaying Abel. *Lent by Mr. A. Barker.* 2s. 3d.
918. PLATE, Urbino ware; with a warrior and female lying on the ground, and Cupid carrying a globe and a purse; above, a coat of arms of three crescents. *Lent by Mr. A. Barker.* 1s. 10d.
919. PLATE, Urbino ware; painted with the Laocoon; in the background, architecture. Loan Catalogue, No. 5,241. *Lent by Mr. A. Barker.* 2s. 3d.
920. PLATEAU, Maiolica, painted in blue "camaieu," with a combat of Amazons, on orange coloured ground; on the border, figures playing musical instruments. *Lent by Mr. A. Barker.* 2s. 3d.
921. DISH, Italian Maiolica; yellow lustre portrait, and flowers edged with blue, inscribed scroll. *Lent by Mr. A. Barker.* 1s. 10d.
922. EWERS, Urbino ware; with serpent handles, painted with mythological subjects. Loan Catalogue, No. 5,294. *Lent by Mr. A. Barker.* 2s. 3d.
923. EWERS, Urbino ware; the mouths formed of dolphins, twisted serpent handles, with zones of arabesques on white. Loan Catalogue, No. 5,293. *Lent by Mr. A. Barker.* 2s. 3d.
924. PLATE, Maiolica ware, painted with Æneas and Achatas presented to Queen Dido. *Lent by the Rev. T. Berney.* 1s. 10d.
925. PLATE, Maiolica ware, painted with Pluto bearing off Proserpine. *Lent by the Rev. T. Berney.* 1s. 10d.
926. PLATE, Maiolica ware, painted with the death of Saint Peter Martyr, after Titian. Italian. 16th century. *Lent by the Rev. T. Berney.* 1s. 10d.
927. PLATE, Urbino ware, painted with a battle piece, intended for a Roman victory. *Lent by the Rev. T. Berney.* 1s. 10d.
928. PLATE, Urbino ware, painted with the subject of Progne and Philomela, by F. Xanto. Dated, 1532. *Lent by the Rev. T. Berney.* 1s. 10d.

929. PLATEAU, Maiolica ware, painted with Alexander and Thalestris, queen of the Amazons ; signed, "F. L. R." Loan Catalogue, No. 5,240. *Lent by the Rev. T. Berney.* 1s. 10d.
930. PLATE, Maiolica ware ; with a king expelling a woman who is guided by an angel, Italian. 16th century. *Lent by the Rev. T. Berney.* 1s. 10d.
931. PLATE, Maiolica ware ; with the death of Achilles. Italian. 16th century. *Lent by the Rev. T. Berney.* 1s. 10d.
932. PLATEAU, Urbino ware, painted with a battle subject of Corvinus charging the Samnites, by Guido Merlini. Loan Catalogue, No. 5,299. *Lent by the Rev. T. Berney.* 1s. 10d.
933. PLATE, Maiolica ware, painted with two combatants with the cestus. Italian. 16th cent. *Lent by the Rev. T. Berney.* 1s. 10d.
934. PLATE, Maiolica ware, painted with a group of male figures on the bank of a river, in which are two galleys. *Lent by the Rev. T. Berney.* 1s. 10d.
935. PLATE, Maiolica ware, painted with the Banquet of the Gods. Italian. 16th century. *Lent by the Rev. T. Berney.* 1s. 10d.
936. PLATE, Castel-Durante Maiolica ware ; with the bust of Virgil, dragons and arabesques. Loan Catalogue, No. 5,193. *Lent by Mr. Isaac Falcke.*
- FRAGMENT of an URBINO PLATE, with river-gods and nymphs. Loan Catalogue, No. 5,280. *Lent by Mr. Isaac Falcke.*
- TANKARD, Ivory, carved with sea nymphs and tritons, mounted in gilt metal. Flemish. 17th century. *Lent by Mr. Isaac Falcke.* 1s. 10d.
937. PLATE, Gubbio ware, richly lustred ; in the centre, a Cupid holding a globe ; blue, yellow, and ruby palmette border. By M<sup>o</sup>. Giorgio, 1528. Loan Catalogue, No. 5,229. *Lent by Mr. Isaac Falcke.*
- PLATE, Gubbio lustred ware, with large arabesques ; in the centre an escutcheon with portrait flanked by sirens. Loan Catalogue, No. 5,234. *Lent by Mr. Isaac Falcke.* 1s. 10d.
938. PLATE, Maiolica ware, green "camaieu," arabesques of a vase, serpents, dragons, &c., on a blue ground. On a tablet is the date 1526. *Lent by Mr. Isaac Falcke.*
- PLATE, Maiolica ware, painted with a dance of cupids ; architectural background. Loan Catalogue, No. 5,211. *Lent by Mr. Isaac Falcke.* 1s. 10d.
939. PLATEAU, Gubbio lustred ware, painted with a boar hunt, outlined in blue. Date about 1530. *Lent by Mr. C. D. E. Fortnum.*

- PLATEAU, Gubbio lusted ware ; in the centre, a huntsman winding his horn, with imbricated blue and lusted border. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
940. PLATE, "bacile" in incised enamelled earthenware (termed *maiolica sgraffata*), with two youths in the costume of the 16th century. Italian. Date about 1440-60. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
941. TAZZA PLATE, Maiolica, painted with subject of Tiberius receiving tribute from an Asian monarch ; the work of Nicolo da Urbino. Italian. Date about 1520-30. *Lent by Mr. C. D. E. Fortnum.*
- TAZZA PLATE, Urbino Maiolica, painted with Jove on his throne, at the foot of which is a figure in chains (Prometheus ?), by Francesco Xanto. Dated 1544. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
942. PLATE, lusted Maiolica ; in the centre, the Death of St. John the Baptist ; the border ornamented with sirens and armorial shields. The work of Maestro Giorgio, of Ugubio. Dated 1526. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, lusted Maiolica, with Hercules slaying the Hydra, probably from a design by Pollajuolo. Date before 1517. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
943. BOWL PLATE, Maiolica, painted in blue grisaille and white on light grey ground ; in the centre, a mermaid ; the border of foliated ornament. The work of Maestro Lodovico, of Venice. Dated 1540. *Lent by Mr. C. D. E. Fortnum.*
- PLATEAU, Urbino Maiolica, painted with Neptune and Amphitrite. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
944. PLATE, Maiolica, painted with the Creation of Eve, after Raphael, probably by Ferdinando Maria Campani, of Siena. 1733. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
945. PLATEAU, Maiolica, painted with a subject from Ovid's Metamorphoses, and armorial shield, apparently of a German family. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, "bacile," with incised ornament, chiefly of mulberry leaves, on each side. Italian. Date about 1440-60. *Lent by C. D. E. Fortnum.* 1s. 10d.
946. PLATE, Castel-Durante Maiolica, painted with the death of the children of Niobe, by Guido da Durante. *Lent by Mr. C. D. E. Fortnum.*
- TAZZA PLATE, Urbino Maiolica, painted with Apollo kneeling to Clymene, by Francesco Durantino. Date about 1544. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
947. PLATE, Maiolica, painted with subject of Pious and Circe. Urbino ware. Dated 1535. *Lent by Mr. C. D. E. Fortnum.*



- PLATE, Urbino Maiolica, painted with St. John writing the Apocalypse, surrounded by an arabesque border. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
948. PLATEAU, Faenza Maiolica; with raised centre containing a helmeted female profile, and pomegranate border in blue and orange. *Lent by Mr. C. D. E. Fortnum.*
- PLATEAU, Maiolica, somewhat coarsely painted with subject of Mutius Scævola. Caffagiolo ware. Dated 1547. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
949. BOWL PLATE, lusted Maiolica; in the centre, a female bust, the margin painted in rays and pellets. Date about 1500-10. *Lent by Mr. C. D. E. Fortnum.*
- PLATEAU, lusted Maiolica, painted with a man luring back a hawk, the figures in iridescent lustre. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
950. BOWL, Urbino or Castel-Durante Maiolica, painted with arabesque monsters surrounding a medallion of Venus and Cupid. *Lent by Mr. C. D. E. Fortnum.*
- BOWL, Urbino or Castel-Durante Maiolica, painted with arabesque monsters surrounding a medallion of Cupid. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
951. BOWL, Urbino Maiolica, painted with the Gathering of Manna in the wilderness; serpent handles, the exterior painted with medallions supported by cupids. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
952. TAZZA PLATE, Maiolica, painted with the Creation of Animals, from the Loggie of Raphael. Pesaro work, dated 1540. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, Faenza Maiolica, painted with Vulcan at his forge attended by cupids. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
953. PLATEAU, Maiolica; the surface covered with branches and foliage in green and brown; in centre, a medallion of the Virgin kneeling to the infant Saviour; the whole covered with iridescent lustre. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
954. PLATE, Maiolica; in the centre, a youth grimacing at a dancing bear; the border containing medallions, etc., on orange ground with dark blue shading. Italian, date about 1580? *Lent by Mr. C. D. E. Fortnum.*
- TAZZA in modelled compartments, Faenza Maiolica; in centre, a figure of the infant Saviour, around which are compartments decorated in foliated arabesques, counter-changed blue and orange. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
955. PLATEAU, Hispano-Moresco ware, with concentric pattern of lusted ornament. Date about 1420-40. *Lent by Mr. C. D. E. Fortnum.*

- JAR or DRUG VASE, Maiolica, painted in arabesques of light blue on ground of dark blue and orange; in front, an equestrian medallion, with inscription "Athamsia (Athanasia?) magna." *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
956. TAZZA PLATE, "Maiolica amatoria," painted with female portrait inscribed "Ieronima Bella." Faenza or Caffagiolo ware. *Lent by Mr. C. D. E. Fortnum.*
- TAZZA, Urbino Maiolica, painted with our Saviour healing the lame man; on the reverse, an imbricated pattern in blue and orange. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
957. TAZZA PLATE, Gubbio lustred ware, painted with figure of an Evangelist, but without distinctive emblem. Dated on reverse 1533. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, lustred Maiolica, the pattern of interlacing arabesques with medallion head in centre. Gubbio ware. Date about 1520-40. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
958. PLATE, Maiolica, representing an aged winged figure on a car drawn by stags, amid a crowd of figures, ground pale yellow with orange. The work of Baldasara Manara, date about 1530. *Lent by Mr. C. D. E. Fortnum.*
- TAZZA PLATE, Urbino Maiolica, painted with Caesar receiving the head of Pompey. The work of Baldasara Manara, date about 1530. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
959. TAZZA PLATE, Gubbio lustred ware; in the centre, a half figure of St. John the Baptist, with border of almond-shaped compartments. Date about 1530. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, Maiolica, with a female figure (Truth?) drawn on a car by two Loves; in the centre, an archbishop's shield of arms; by Francesco Xanto, dated 1535. *Lent by Mr. C. D. E. Fortnum.*
- BOWL PLATE, lustred Maiolica; ornamented with dolphins and foliage, and in the centre a figure of a saint reading. Gubbio ware, dated 1520. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
960. PLATE, Urbino Maiolica, painted with a sacrificial group. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, Maiolica, painted with Pluto bearing off Proserpine. Urbino ware, date early 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
961. BUST, smaller than life, of the youthful St. John the Baptist, (S. Giovannino), in Maiolica, on gilt stand. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
962. TAZZA PLATE, Pesaro Maiolica, with classic figures, intended for Cicero and Julius Cæsar. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, Maiolica, with the death of Perillus in the brazen bull, and an armorial shield. Urbino ware, 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.

963. PLATE, Gubbio lustred ware; in the centre, a shield of arms; the border of winged serpents and a cherub's head on lustred ground. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, Gubbio lustred ware; in the centre, a wingless cupid; the border of arabesques in blue, brown, and green. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
964. PLATEAU, Maiolica, representing the Flight of Xerxes, by Francesco Xanto of Rovigo, dated 1537. *Lent by Mr. C. D. E. Fortnum.*
- TAZZA PLATE, Faenza Maiolica, painted in compartments of blue and orange, and filled with a mass of fruits in full relief and natural colours. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
965. PLATE, Urbino or Castel-Durante Maiolica, painted with arabesque ornament of monsters, in the centre of which is an archiepiscopal shield; or, on a cross azure, nine crescents argent. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
966. PLATE, Caffagiolo ware, with wide border of masks, vases of fruit, &c., on deep blue; in the centre, a cupid riding on a hobby-horse. Loan Catalogue, No. 5,179. *Lent by Mr. A. W. Franks.*
- PLAQUE, Urbino ware; painted with the Holy Family seated under a portico, with landscape in the distance. Loan Catalogue, No. 5,205. *Lent by Mr. A. W. Franks.* 1s. 10d.
967. PLATE, Maiolica ware, painted with seven cupids and coloured scroll foliage, cornucopias, &c., on deep blue ground. Date, circa 1515. Loan Catalogue, No. 5,161. *Lent by Mr. G. H. Morland.*
- PLATE, Maiolica ware; sunk centre, in which are two cupids with a swan, drum, &c., and "Auxilium meum a Domino;" blue border with medallions of arms, mottoes, and arabesques. Loan Catalogue, No. 5,175. *Lent by Mr. G. H. Morland.* 1s. 10d.
968. BOWL-PLATE, Faenza ware, painted with Perseus and Andromeda, blue border. Loan Catalogue, No. 5,188. *Lent by Mr. G. H. Morland.* 2s. 3d.
969. PLAQUE, Maiolica ware, painted in the centre with St. Cecilia and other saints, bordered with a wreath of leaves and fruit. *Lent by Mr. G. H. Morland.* 1s. 10d.
970. PLAQUE, Maiolica ware, painted with the Virgin and Child, St. Lawrence and St. Francis, bordered by a wreath of leaves and fruit. *Lent by Mr. G. H. Morland.* 1s. 10d.
971. DISH, early Italian Fayence, probably Genoese, painted in blue; with a woman taking a thorn from her foot. 17th century. *Lent by Mr. G. H. Morland.* 1s. 10d.



972. PLATE, Urbino Maiolica ware ; with Paris shooting Achilles in the heel, and Roman architecture, with the arms of La Scala family. Loan Catalogue, No. 5,202. *Lent by Mr. G. H. Morland.*
- PLATE, Faenza ware, with a standing figure of St. John, deep blue ground. Loan Catalogue, No. 5,172. *Lent by Mr. G. H. Morland.* 1s. 10d.
973. BOWL-TAZZA, of Sgraffiato Maiolica, on a stem flanked by three seated lions ; inside the bowl, a man attacking a dragon. *Lent by Mr. G. H. Morland.* 1s. 6d.
974. SALT-CELLAR, Urbino ware ; with mythological figures. 16th century. Loan Catalogue, No. 5,286. *Lent by Mr. G. H. Morland.*
- BOTTLE, Urbino ware ; cylindrical, ornamented with arabesques and medallions of classical subjects and arms. *Lent by Mr. G. H. Morland.* 1s. 10d.
975. BOWL, COVER, and STAND, Urbino ware, painted with arabesques. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
976. PLATE, Deruta ware, painted with a hunting scene, the figures outlined in blue and richly lusted. Loan Catalogue, No. 5,182. *Lent by Mr. G. H. Morland.*
- PLATE, Urbino ware, painted with Saints Paul, John, Cecilia, and two others ; above is a choir of angels. *Lent by Mr. G. H. Morland.* 1s. 10d.
977. PLATE, Gubbio ware, lusted ; subject, Alexander and Roxana seated. Signed "N. 1538." *Lent by Mr. G. H. Morland.* 1s. 10d.
978. BIBERON, oviform, with bucket handle of Urbino ware, painted with landscape and two figures blowing horns. *Lent by Mr. G. H. Morland.*
- BIBERON, Urbino Maiolica, painted with river gods and women carrying water. Loan Catalogue, No. 5,282. *Lent by Mr. G. H. Morland.* 1s. 10d.
979. PLATE, Urbino ware, representing a bear hunt, and coat of arms. *Lent by Mr. G. H. Morland.* 1s. 10d.
980. PILGRIM'S BOTTLE, by Orazio Fontana ; painted with Mercury killing Argus. Urbino ware. Date about 1540-50. *Lent by Mr. G. H. Morland.*
- PILGRIM'S BOTTLE, by Orazio Fontana ; painted with Apollo and Daphne. Urbino ware. Date about 1560-70. *Lent by Mr. G. H. Morland.* 1s. 10d.
981. PLATE, Urbino ware, painted with Apollo and three of the Muses. *Lent by Mr. G. H. Morland.*
- PLATE, Urbino ware, painted in the centre with Apollo playing on the lyre. *Lent by Mr. G. H. Morland.* 1s. 10d.

982. **TRENCHER PLATE**, of Siena Maiolica, of the beginning of the 16th century, painted with beautiful arabesques, cupids, trophies, and dragons, on black ground. Loan Catalogue, No. 5,167. *Lent by Mr. G. H. Morland.* 1s. 10d.
983. **VASE**, Urbino ware. Date about 1560. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
984. **BOWL**, Maiolica ware. Loan Catalogue, No. 5,160. *Lent by Mr. H. T. Hope.* 2s. 3d.
985. **WATER JAR**, or "Brocca," Urbino Maiolica, date about 1560. Loan Cat., No. 5,283. *Lent by Baron L. de Rothschild, M.P.*
- EWER**, Maiolica ware. Urbino or Castel-Durante, date about 1530-40. Loan Catalogue, No. 5,213. *Lent by Baron L. de Rothschild, M.P.*
- EWER**, Maiolica ware. Urbino or Castel-Durante, date about 1560. Loan Catalogue, No. 5,284. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
986. **PLATEAU**, Maiolica, painted with historical medallions. Urbino, date about 1560. Probably the work of Maestro Orazio. Loan Catalogue, No. 5,265. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
987. **PLATEAU** of irregular triangular form. Urbino ware, date about 1560-70. Loan Catalogue, No. 5,264. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
988. **PLATEAU**, Faenza ware, early 15th century. Loan Catalogue, No. 5,162. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
999. **VASES**, Maiolica ware, painted with Balaam and the Ass, and other scriptural subjects. 17th century. *Lent by Lady Stuart de Rothesay.* 2s. 3d.
1000. **PLATE**; painted with Vulcan and Venus; inscription and yellow circles on reverse. Urbino ware. Date about 1535. (Bernal coll.) *In the South Kensington Museum.*
- PLATE**; painted with Actæon. Date about 1540. Urbino ware. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1001. **DRUG POT**; orange ground, painted with arabesques. Dated 1501-1569. *In the South Kensington Museum.*
- ICE PAILS** or **WINE COOLERS**; painted with amorini playing at various games, landscape backgrounds. Siena ware. 18th century. *In the South Kensington Museum.*
- DRUG BOTTLE**; orange and blue diaper. *In the South Kensington Museum.* 1s. 2d.
1002. **PLATEAU**; Phalaris massacred by his subjects; inscription on reverse. Date about 1545. (Bernal coll.) *In the South Kensington Museum.*

- BOWL or PLATEAU; in the border are six oval sunk pools in the manner of Palissy, grounded alternately yellow, green, and blue, and painted with amorini in grisaille. Urbino ware, 1583. *In the South Kensington Museum.* 1s. 2d.
1003. PLATE, Faenza, blue ground, arabesque border, and shield of arms in centre. Date about 1520-30. (Bernal coll.) *In the South Kensington Museum.*
- PLAQUE, circular, ground dark blue; in the centre is a medallion with the sacred monogram "J·H·S," with border of rays alternately in white enamel and orange. (Soulages coll.) Faenza ware? Dated 1491. *In the South Kensington Museum.* 1s. 2d.
1004. PLATE, centre painted in grisaille, with an amorino swinging on a tree; border of scroll and palmette ornament. Gubbio lustred ware, signed "Mo. Go. da Ugubio," and dated 1526. *In the South Kensington Museum.*
- PLATE, Gubbio lustred ware, arabesque border, blue ground, palmette pattern in lustres; in centre, an amorino in grisaille. Signed in full by Maestro Giorgio, and dated 1526. *In the South Kensington Museum.* 1s. 2d.
1005. PLATE; Cain and Abel. Date about 1540. Urbino ware (?). (Bernal coll.) *In the South Kensington Museum.*
- PLATE; the Story of Myrrha; at the back is an inscription. Date about 1540. Urbino ware. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1006. TAZZA PLATE, Urbino ware; female portrait, inscribed "Margarita." (Bernal coll.) *In the South Kensington Museum.*
- PLATE; painted with Pan and Syrinx. Urbino. Date about 1550. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1007. PLATEAU, Urbino ware; composition of Roman soldiers breaking down a bridge, surrounded by a double border of grotesques painted "sopra bianco." Date about 1550. (Soulages coll.) *In the South Kensington Museum.*
- PLATEAU, Urbino ware; with Moses striking the rock (from a design by Battista Franco?); and wide border of grotesques on white enamel ground. Date about 1550. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1008. PLATE, Siena ware, painted with an uncertain figure subject, in the manner of Giulio Romano; the work of F. Campani of Siena. 18th century. *In the South Kensington Museum.*
- PLATE; painted with Jupiter and the fallen Dionysius of Syracuse. Dated 1540. Description on reverse; signed by Xanto. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1009. PLAQUE, painted with a shield of arms bearing a lion rampant, and with a label scroll inscribed "Andrea di bono 1491." Early Faenza ware (?). *In the South Kensington Museum.*



PLATE, Faenza (?) ware ; in the centre, two hearts pierced with arrows, &c., and the motto "En piu ;" border of diaper scroll ornament on white ; reverse, white enamel. Date about 1470. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

1010. TAZZA, Maiolica embossed lustre ware ; in the centre, an acanthus leaf and scroll foliage, outlined in blue and lusted in gold. Perhaps Deruta ware in imitation of Gubbio. Date about 1520. *In the South Kensington Museum.*

BOWL, Maiolica embossed yellow lustre ware ; in the centre, a cinquefoil rose outlined in blue on a white ground and lusted in pale yellow. Manufacture uncertain, perhaps Deruta. Date about 1510. *In the South Kensington Museum.* 1s. 2d.

1011. TAZZA, Maiolica, painted on dark blue ground, with profile bust of a helmeted warrior. Place of manufacture uncertain. Date about 1540. *In the South Kensington Museum.*

TAZZA, Maiolica, painted on dark blue ground, with profile bust of a young man in a green cloak. Place of manufacture uncertain. Date about 1540. *In the South Kensington Museum.* 1s. 2d.

1012. PLATE, Deruta ware, arabesque design, the surface entirely covered with a composition of grotesque birds, foliage, &c. ; ground in compartments, alternately blue, green, and yellow ; reverse, a monogram, and date 1544. *In the South Kensington Museum.*

PLATEAU, geometrical radiating diaper pattern, yellow lustre, white and blue. Gubbio or Deruta (?) ware. Date about 1510. *In the South Kensington Museum.* 1s. 2d.

1013. VASE, with handles, spout, and loose cover ; painted with grotesques, "sopra bianco," and with shields of arms. Urbino ware. Date about 1570-1600. *In the South Kensington Museum.*

SALT-CELLAR, standing on four lion's feet, and ornamented with cartouche work, terminal figures, &c. in relief ; painted with allegorical figures. Urbino ware. Date about 1540. *In the South Kensington Museum.* 1s. 2d.

1014. PLATEAU, Venetian, light blue ground, painted with arabesque design of interlaced oak branches ; in the centre, a trophy of arms. Date about 1540. *In the South Kensington Museum.*

PLATEAU, Venetian Maiolica, with arabesque decoration in blue. Date 1543. *In the South Kensington Museum.* 1s. 2d.

1015. PLATEAU, Venetian, painted with a landscape in blue, and a double border of foliage ; on the reverse the date 1550. *In the South Kensington Museum.*

- PLATEAU, Venetian, light blue ground, arabesque border in blue; in the centre, an amorino, carrying a vase of flowers, in blue and white. The work of M<sup>o</sup> Ludovico, of Venice. Date about 1540-50. *In the South Kensington Museum.* 1s. 2d.
1016. VASE, or CRUET, with handle and spout, painted with "Urbino" grotesques on white enamel ground. (Soulages coll.) Italian. Date about 1570. *In the South Kensington Museum.*
- VASE, or CRUET, with handle and spout, painted with "Urbino" grotesques on white enamel ground. (Soulages coll.) Italian. Date about 1570. *In the South Kensington Museum.* 1s. 2d.
1017. TAZZA PLATE, peacock's feather pattern; in the centre a mask or circular medallion with a human face. Date about 1490. *In the South Kensington Museum.*
- VASE, with cover and scroll handles, lustre ware, decorated with semi-circular bosses in relief, and oblique raised gadroons; the cover ornamented with scalework pattern on white ground, lined with blue. (Soulages coll.) Italian. (Gubbio?) Date about 1500-20. *In the South Kensington Museum.* 1s. 2d.
1018. TAZZA PLATE, Deruta ware; medallion in the centre with a cartouche, on which is written "Camilla," surrounded by scalework in blue; surface of the piece enriched "sopra bianco;" band of lozenge ornament round the margin in blue. Date about 1520. *In the South Kensington Museum.*
- PLATE, lusted ware of Gubbio, by Maestro Giorgio, initialed and dated 1537. Decoration, an arabesque or damascene interlaced pattern in white. From the collection of the Baron de Monville, Paris. *In the South Kensington Museum.* 1s. 2d.
1019. PLATE, orange ground, arabesque border; in the centre, a cartouche, with inscription. Date about 1500. (Bernal coll.) *In the South Kensington Museum.*
- PLATE, blue and orange arabesque border; in the centre, a female profile portrait. Date about 1510. *In the South Kensington Museum.* 1s. 2d.
1020. BOWL-SHAPED PLATEAU, Roman bust in profile border, rayed scale-work and arabesques. Date about 1510. *In the South Kensington Museum.* 1s. 2d.
1021. GROUP, in high relief, Maiolica, representing a sleeping knight and a man in civil costume wearing a winged cap and holding a globe. *In the South Kensington Museum.* 1s. 2d.
1022. "FRUTTIERA," painted with a composition of the Gathering of Manna. Copied from an engraving by Agostino Veneziano, after Raphael. Faenza ware. Date about 1520-30. *In the South Kensington Museum.* 1s. 2d.
1023. DRUG POT, "Sgraffiata" ware; scroll foliage pattern; enamel colours, pale orange and green. Date about 1500. *In the South Kensington Museum.* 1s. 2d.

1024. PLATEAU ; lady holding a chalice on which is a heart trans-  
fixed with arrows, and a legend. 14th century. *In the South  
Kensington Museum.* 1s. 2d.
1025. FRUTTIERA ; with a procession of six warriors, carrying ban-  
ners. Gubbio lustre. *In the South Kensington Museum.* 1s. 2d.
1026. PLATE, Siena ware ; decoration of foliate ornament and inter-  
laced work in blue on white ground ; in the centre, a figure  
of an old man seated contemplating a skull. Date about 1530.  
*In the South Kensington Museum.*
- PLATE ; with architectural subject, painted in "camaieu." Vene-  
tian. Date about 1700. (Bandinel coll.) *In the South Ken-  
sington Museum.* 1s. 2d.
1027. VASE, oviform, in enamelled earthenware, the ground white,  
with black and blue ornaments in compartments, probably  
Siculo Arabic work. 13th or 14th century. VASE, ovi-  
form, in enamelled earthenware of similar character to the  
so-called Persian ware ; ground white, with figures of winged  
horses and birds in black, tinted with blue. Sicilian. 13th  
or 14th century. *In the South Kensington Museum.* 1s. 6d.
1028. TAZZA, Maiolica, lustred, and painted with the subject of the  
birth of Adonis ; probably lustred at Gubbio. PLATE,  
Gubbio lustred ware. Subject, Arethusa escaping from the  
pursuit of Alpheus. Reverse, dated 1536. *In the South  
Kensington Museum.* 1s. 6d.
1029. VASE AND COVER, Persian Faience, cover and margin of the  
vase perforated. SALT-CELLAR, Maiolica, with cover ;  
blue ground decorated with arabesques, sphinxes, serpents,  
&c., in grisaille. Manufacture uncertain. Date about 1530.  
*In the South Kensington Museum.* 1s. 2d.
1030. BOWL, Maiolica, school of O. Fontana, elaborately painted in  
the interior with a subject from classical history ; the exterior  
with a frieze of landscape, and a Medusa's head in blue at  
bottom. Date about 1540. (Bernal coll.) BALL-SHAPED  
PERFUME-BURNER, Saracenic damascene work. *In the  
South Kensington Museum.* 1s. 2d.
1031. GROUP, in brown glazed Maiolica, of St. George and the  
dragon, on a base fitted as an inkstand. Italian. Date about  
1480. *In the South Kensington Museum.* 1s. 6d.
1032. BASIN, Maiolica ; painted with Hercules and other figures. Dated  
1723. And PLATE, Maiolica of Forli ; subject, Christ  
among the Doctors, painted in blue, relieved with white ; edge  
filled up with trophies of musical instruments, &c. *In the  
South Kensington Museum.* 1s. 6d.



1033. OVIFORM EWER, Deruta (?) ware. Date about 1600. Painted with the Virgin and St. John at the Cross. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1034. EWER, painted with the Medici arms, surmounted with papal tiara and various devices; Maiolica ware. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1035. PLAQUE, forming a "benitier," raised and painted figures of the Virgin and the Dead Christ. Dated 1620 on reverse. Maiolica ware. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1036. DRUG-VASE, Maiolica ware, painted in grisaille; trophies composed of various utensils. Dated 1556. *In the South Kensington Museum.* 1s. 6d.
1037. EWER, Maiolica ware, shield of arms in front, surrounded with two large cornucopias and floral scroll diaper. Dated 1544. *In the South Kensington Museum.* 1s. 6d.
1038. VASE or EWER, Maiolica of the earliest period, probably of the manufacture of Deruta; in front is a large wreath forming a circular medallion, with a composition of amorini riding on dolphins, &c.; the medallion is upheld by two angels, and the ground filled in with diapered scroll pattern in blue, manganese, &c. *In the South Kensington Museum.* 1s. 2d.
1039. FLUTED TAZZA, Faenza ware; painted with arabesques in compartments; in the centre, the Virgin kneeling. Date about 1530. FLUTED TAZZA, Faenza; painted with arabesques in compartments; in the centre a saint. Date abt. 1530. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1040. PLATE, Maiolica; Gubbio (?) lusted ware; in the centre on a chequered base the letter B. Date about 1520-30. PLATE, Maiolica; Gubbio lusted ware, probably by Maestro Giorgio; in the centre a helmeted profile bust, with a stem of flowers on either side; border, radiating pattern with scale ornament richly lusted in gold and ruby; the ware coarse. Date about 1510. *In the South Kensington Museum.* 1s. 6d.
1041. DRUG-VASE, Maiolica, with portrait medallion and inscription. Italian. *In the South Kensington Museum.* 1s. 2d.
1042. DRUG-VASE, globular or pear-shaped, ornamentation of interlaced work, blue on white. Venetian (?) Date about 1510. *In the South Kensington Museum.* 1s. 2d.
1043. PLATEAU, Maiolica, in wooden frame (originally used as a wall decoration), painted with a Medusa's head, and on the margin three bombards discharging, and a shield of arms. Caffaggiolo. Date about 1490-1500. *In the South Kensington Museum.* 1s. 2d.

1044. TAZZA, Maiolica, fluted and scalloped, painted with grotesques on a white ground, in the centre medallion a male classical figure seated in a landscape. Urbino. Date about 1560. FRUTTIERA, fluted and embossed, painted with the story of Laocoon; inscription on reverse. Urbino ware. Date abt. 1540. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1045. DRUG VASE, Maiolica, painted in grisaille, with trophies composed of various utensils. Dated 1556. *In the South Kensington Museum.* 1s. 6d.
1046. EWER, black glazed earthenware, the lip trefoil-shaped, the body ornamented with basket-work pattern and an escutcheon in front. Italian Maiolica. First half of 16th century. VASE, terra-cotta, the body decorated with scroll work, cherubs' heads, &c., the mouth formed by a gaping mask. Italian. 16th century. (Pourtales coll.) *In the South Kensington Museum.* 1s. 2d.
1047. TAZZA, Maiolica, raised Gubbio lustred ware, by Maestro Giorgio, in the centre a female bust-portrait; an early work of M. Giorgio. Date about 1518-20. PLATE, Maiolica, Gubbio lustred ware; subject, Perseus and Andromeda. Date about 1540. *In the South Kensington Museum.* 1s. 2d.
1048. PLATE, Maiolica ware; Gracchus at table, a dragon appearing. Dated 1542. Inscription on reverse. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1049. PLATE, Maiolica ware; banquet scene; inscription on reverse. Date about 1540. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1050. PLATEAU, Maiolica ware, with raised medallion centre, surrounded by sunk radiated flutings; in the medallion, a figure of the infant St. John; border, rich interlaced cord ornament; probably of the manufacture of Siena. Date about 1510. *In the South Kensington Museum.* 1s. 2d.
1051. PLATEAU, Maiolica ware, painted with a female bust portrait and two elaborate monograms; blue and white arabesque border. (Bernal coll.) *In the S. Kensington Museum.* 1s. 2d.
1052. BOWL, on elevated stem; in the centre a cartouche inscribed "Dianete B.;" the exterior decorated with scale work and gadroons. Gubbio lustre ware. Date about 1510. (Soulages coll.) BOWL, on elevated stem; in the centre of the bowl a female profile portrait, the exterior decorated with scalework pattern and gadroons. (Soulages coll.) Gubbio lustre ware. Date about 1510. *In the South Kensington Museum.* 1s. 6d.
1053. VASE or SAUCE BOAT, in form of a dolphin with tail terminating in a mask. Date about 1560. And QUADRANGULAR SALT-CELLAR, altar-shaped. Date about 1570-1600. Urbino ware. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.

1054. SALT-CELLAR, Maiolica ; the body forms an oval vase, decorated with raised strap-work, shields, and two statuettes supported on scroll feet and elevated on a pedestal painted in imitation of green marble. (Soulages coll.) Urbino ware. Date about 1600. *In the South Kensington Museum.* 1s. 6d.
1055. PLATE, Maiolica, Faenza (?) ware ; arabesque border on blue, with medallions containing heads ; in the centre amorini in a grotesque car. Date about 1510. PLATE, Maiolica ; in the centre a female figure of Fortitude, orange background, border imbricated diaper in blue on white ground. Faenza. Date about 1500-20. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1056. TAZZA on raised foot, Maiolica ware ; in the centre a lion, the border in rayed compartments, filled in with scalework and foliated scrolls ; the design executed in blue and bright orange. (Soulages coll.) Faenza (?) or Deruta. Date about 1510-20. EWER, Maiolica, with trefoil lip and scroll handle, painted in geometrical compartments, grounded alternately in blue, orange, and green. (Soulages coll.) Castel-Durante or Faenza ware. Date about 1530-40. *In the South Kensington Museum.* 1s. 6d.
1057. VASE on tall stem with dragon handles ; gift or "amatoria" piece. On each side are wreaths of leaves painted with Cupids and inscribed scrolls ; dragon handles. (Soulages coll.) Ancient Faenza ware? Date about 1470-80. *In the South Kensington Museum.* 1s. 2d.
1058. SALVER, Maiolica ware, painted with a lion or other animal bearing a flag in the manner of an "Agnus Dei," ornaments in green and yellow. Date about 1490. (Bernal coll.) DISH, maiolica ware, painted with a rabbit in the centre in manganese and green. *In the S. Kensington Museum.* 1s. 6d.
1059. PLATEAU, Castel-Durante ; painted with a large mask, scroll foliage, and fruit. Date about 1550-60. (Bernal coll.) PLATE, Maiolica ware, the centre painted with shield of arms, supported by three amorini ; above it a Medusa head ; margin decorated with medallions. *In the South Kensington Museum.* 1s. 2d.
1060. PLATE, Maiolica, Faenza ware (?), arabesque border on orange ground, in the centre a profile head ; reverse, concentric lines in blue. Date about 1490. PLATE, Maiolica ware, border of trophies in blue, on orange ground ; in the centre a female figure with an unicorn. Faenza (?). Date about 1520. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1061. VASE, globular Castel-Durante Maiolica ; scrolls, chimera, masks, &c. 1519. (Bernal coll.). DRUG VASE, Maiolica, painted with a shield of arms and arabesques in blue. Deruta ware (?). Date about 1480. *In the South Kensington Museum.* 1s. 6d.



1062. DRUG VASE, with spout and handle, painted with three nude female figures; the spout formed by a dragon's head and neck. Date about 1540. (Bernal coll.) DRUG POT, oviform, with handle and dragon's head spout, painted with amorini and grotesques. Maiolica ware. *In the South Kensington Museum.* 1s. 2d.
1063. PLAQUE, Faenza or Castel-Durante ware, painted with a subject of many figures, probably representing Joseph sold by his brethren. Date about 1500-20. *In the South Kensington Museum.* 1s. 2d.
1064. TANKARD, Maiolica, painted outside in oil, with a subject from the Old Testament, mounted in silver gilt. 17th century. *Lent by A. J. B. Beresford Hope.* 1s. 6d.
1065. TILE, Maiolica, painted in blue; St. Veronica holding the "Vernicle," or Napkin, with the Face of Our Saviour. *In the South Kensington Museum.* 1s.
1066. PLATEAU, bowl-shaped; in the centre an equestrian figure, rayed scale work and arabesques. Date about 1510. *In the South Kensington Museum.* 1s.
1067. PLATE, Maiolica ware; Cain and Abel. Date about 1530-40. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1068. TAZZA PLATE, Maiolica, Diana and Actæon; elaborate landscape background, chiefly painted in blue. Deruta ware (?). 1500-20. (Bernal coll.) *In the S. Kensington Museum.* 1s.
1069. TAZZA PLATE, Maiolica ware; the Judgment of Solomon; inscription in front of the plate, elaborate decoration in blue at reverse. Date about 1520. (Bernal coll.) *In the South Kensington Museum.* 1s.
1070. VASE, globular, with three handles, Maiolica ware, enriched with a leaf diaper, and with three large inscribed scrolls. Gubbio lustre. Date about 1500-10. (Soulages' coll.) VASE, two handled; on each side of the vase is a shield of the arms of Pope Leo X. Gubbio (?) lustre ware. Date, about 1520. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
1071. VASE, oviform, in enamelled earthenware, the ground white, with black and blue ornaments in compartments. Probably Siculo-Arabic work, 13th or 14th century. *In the South Kensington Museum.* 1s. 2d.
1072. PLATEAU or SALVER, Maiolica ware, painted in the centre with a battle subject, surrounded with a border of flowers. *In the South Kensington Museum.* 1s. 2d.

1073. BOWL, funnel-shaped, in lusted earthenware, with representation of a ship in full sail, the sail bearing the Royal shield of Portugal. Hispano-Morisco 15th century. BOWL, lusted Maiolica, ornamented externally with gadroons, internally with alternate zones of diaper and flowers, all in lustre. At the bottom is a shield of arms in lustre and blue. Spanish. Date about 1490. *In the South Kensington Museum.* 1s. 6d.
1074. CRUCHE; globular; Maiolica ware, with a head of a girl projecting in high relief in front. Manufacture uncertain. Pesaro (?) or Faenza. Date about 1480. DRUG VASE, with two handles, Maiolica ware; inscribed "Per Dio, pensa el fine;" painted with foliated ornament in manganese and blue. Date about 1480. *In the South Kensington Museum.* 1s. 6d.
1075. PLATE, Neapolitan ware; painted with Arion standing on a dolphin. 17th cent. PLATE, "fruttiera" (a gift plate), Maiolica ware; with a female equestrian figure in the act of piercing with a lance a seated nude figure; above is a cupid seated in a car drawn by two doves. Monogram in the obverse and reverse (probably that of the person to whom it was given). *In the South Kensington Museum.* 1s. 6d.
1076. PLATE, Maiolica ware; with the burial of Leucothoe. Signed by Xanto. (Bernal coll.) TAZZA PLATE, Maiolica ware; with a group of female nude figures, to whom a bearded male figure is offering gold. Monogram X, signature of Francesco Xanto. Date 1539. *In the South Kensington Museum.* 1s. 2d.
1077. PLATEAU, Urbino ware; painted with the subject of Leda and the Swan. Date about 1550. (Soulaiges coll.) PLATEAU, Maiolica ware; Romulus receiving the Sabine women. By A. Patanazzi, A.D. 1606; signed and dated. *In the South Kensington Museum.* 1s. 2d.
1078. VASE, with scroll handles, embossed lustre ware; the centre encircled by a band filled in with semi-circular bosses, the enrichment in orange ruby lustre outlined with blue on white ground. (Soulaiges coll.) Italian (Gubbio?). Date about 1500-30. DRUG VASE, cylindric, with two handles, Gubbio lusted ware; the body ornamented with oblique gadroons grounded with ruby lustre, lined and shaded with blue on white ground. (Soulaiges coll.) Italian. Date about 1500. *In the South Kensington Museum.* 1s. 6d.
1079. PLATE, Maiolica; in the centre a figure subject outlined in blue, on orange ground; border of arabesques, trophies, &c. reverse decorated with blue and orange Faenza (?) ware. Date about 1515. DEEP PLATE, Maiolica, raised lustre ware; in the centre the sacred monogram. Probably Gubbio or Deruta (?). Date about 1500. *In the South Kensington Museum.* 1s. 2d.

1080. PLATE, Maiolica, Gubbio (?) raised lustre ware; painted with St. Francis receiving the Stigmata. Date about 1530-40. PLATEAU, Maiolica ware, yellow ground, with shield bearing the arms of Medici surmounted by a crown. (Bernal coll.)  
*In the South Kensington Museum.* 1s. 6d.
1081. PLATE, arabesque border; Gubbio or Faenza (?). Date about 1530. PLATE, Maiolica ware, arabesque border, Gubbio or Faenza (?). Date about 1530. *In the South Kensington Museum.* 1s. 2d.
1082. PLATE, bowl shaped; Faenza ware; in the centre a standing figure of St. Sebastian bound to a tree; border of arabesques on orange ground. Date about 1510. PLATE, early Faenza ware; St. George and the Dragon. Reverse decoration in blue, and monogram. Date about 1480. *In the South Kensington Museum.* 1s. 2d.
1083. PLATEAU, Maiolica ware; with a lady and two cavaliers in costume of 15th cent.; festoons of leaves, &c. Manufacture uncertain. Date about 1480. (Bernal coll.) PLATEAU, Maiolica ware, amorini climbing up a tree. 14th century.  
*In the South Kensington Museum.* 1s. 6d.
1084. PLATE, Maiolica, painted with subject of a sacrifice. Urbino ware. Date about 1570. PLATE, Maiolica, the Metamorphosis of Actæon. Signed by Xanto, 1533. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1085. PLATEAU, Deruta lustred ware; painted with a figure of "Liberty," holding a scroll with inscription; reverse enamelled yellow. Date about 1520. PLATEAU, or "BACILE," Deruta lustred ware; the Incredulity of St. Thomas, with Latin inscription. Date about 1510. *In the South Kensington Museum.* 1s. 2d.
1086. PLATE, Gubbio lustred ware; monogram of Christ in centre; acanthus leaf border in relief, ruby and gold lustres. Date about 1530. PLATE, Gubbio lustred ware; by Maestro Giorgio. Date about 1520-25. *In the South Kensington Museum.* 1s. 6d.
1087. PLATEAU, Maiolica; painted with subject of a procession of Pope Leo X.; the banner of the Medici family is borne behind. Probably made at Caffaggiolo near Florence. Date about 1510. PLATE, Maiolica ware, painted with a procession of allegorical figures on a car, &c.; border of arabesque scroll work on dark blue ground. Faenza (?). Date about 1480. *In the South Kensington Museum.* 1s. 6d.
1088. TAZZA or "FRUTTIERA," Maiolica embossed lustred ware; in the central medallion a profile bust of a lady, inscribed "Sepia"; border of raised pine cones and fruit (?), ruby lustre. Manufacture uncertain. Date about 1510-20. TAZZA or "FRUTTIERA," Maiolica, embossed lustred ware; the centre painted with a heart pierced by a broad



- dagger, over a vase of flames; at either side monograms the border of raised ovals and pellets; gold and ruby lustre. Manufacture uncertain, perhaps Caffaggiolo. Date 1510. *In the South Kensington Museum.* 1s. 6d.
1089. PLATE, Maiolica ware, painted with green, orange, white, and brown scrolls, arabesque masks, &c. Date about 1535. (Bernal coll.) PLATE, probably Deruta ware; in centre, an escutcheon of arms, border, coarsely painted trophies in grisaille, heightened with yellow on blue ground. Early 17th century. *In the South Kensington Museum.* 1s. 6d.
1090. PLATE, Maiolica, Gubbio (?) raised lustre ware; in the centre is the figure of St. Sebastian, surrounded by a border of raised pine cones and circular bosses. Date about 1530-40. PLATE, Maiolica, raised Gubbio lustre ware; the centre has a medallion with an Agnus Dei in relief. School of Maestro Giorgio. Date about 1530. *In the South Kensington Museum.* 1s. 2d.
1091. FRUTTIERA or TAZZA, rudely painted with three standing figures of cavaliers; inscribed on reverse, "Rafaello Girolamo fecit Mte. Lpo. 1639." Maiolica of Monte Lupo, near Florence. (Montferrand coll.) PLATE, Maiolica ware, Hercules and Omphale; in a cartouche is inscribed "Omnia vincit amor, 1522." *In the S. Kensington Museum.* 1s. 2d.
1092. PLATEAU, Maiolica, painted with the subject of Joshua's victory over the Amorites. Urbino ware. Date about 1540-50. PLATEAU, Maiolica, painted with a battle subject, taken from Raphael's Battle of Constantine. Probably by Orazio Fontana. Date about 1540-50. *In the South Kensington Museum.* 1s. 2d.
1093. TAZZA PLATE, Maiolica; the story of Brutus and Portia, 1541. Signed by Xanto. PLATE, Maiolica; allegorical subject, the Discord of Italy, by Xanto. 1536. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1094. EWER, peacock's feather pattern; in front, medallion with arms. Maiolica ware. Date about 1500. *In the South Kensington Museum.* 1s. 6d.
1095. DRUG VASE, painted with masks, &c. on blue; inscribed "in terra Durantis;" Maiolica ware. DRUG VASE, ground alternately orange and blue; painted with shield of arms, musical instruments, masks, &c. Maiolica ware. *In the South Kensington Museum.* 1s. 6d.
1096. PLATE, Siena ware; Juno soliciting Æolus to let loose the winds. Early 18th century. PLATE. Galatea, after A. Caracci. Early 18th century. Maiolica ware. *In the South Kensington Museum.* 1s. 2d.

1097. PLATE, Maiolica. Cain and Abel. Date about 1540. Urbino ware (?). (Bernal coll.) PLATE, Maiolica, painted with a comic scene of a kitchen apparently invaded by mendicants. Urbino ware. Date about 1570-80. *In the South Kensington Museum.* 1s. 2d.
1098. PLATE, Maiolica ware, rudely painted with a large figure of a musqueteer. Date about 1630. PLATE, Maiolica ware; the attack of a fortress. Dated 1632. *In the South Kensington Museum.* 1s. 6d.
1099. PLATE, Maiolica ware; hunting subject; painted in blue. Date 1649. PLATEAU, Maiolica ware, with raised centre, occupied by a medallion with figure rudely painted in blue, the remaining surface filled with circles of scroll work. Date 1628. *In the South Kensington Museum.* 1s. 2d.
1100. BOWL, on elevated stem, lustre ware; the bottom of the bowl painted with trophies, in lustre on blue ground; the rest of the surface covered with geometrical foliated decoration in lustre on white ground, lined and shaded with blue. (Soulaiges coll.) Gubbio. Date about 1520-30. BOWL or TAZZA, on elevated stem, lustre ware, by Maestro Giorgio; the bottom of the bowl forms a medallion, with Cupid painted in blue; the rest of the piece covered with geometrical foliated decoration. (Soulaiges coll.) Gubbio. Date about 1510-20. *In the South Kensington Museum.* 1s. 2d.
1101. PLATEAU, with raised centre, ornamented with sunk radiating flutings, coarsely picked out in colours. Date "Mjo. 1627." Maiolica of Monte Lupo. PLATEAU, Earthenware, enamelled and incised subjects; an equestrian portrait, with the inscription "Peter Menten, anno 1739." German or Swiss (?). *In the South Kensington Museum.* 1s. 2d.
1102. PLATE, Paduan Maiolica ware; Myrrha flying from her father, painted on grey ground; inscription and date, 1548, on reverse. PLATE, Maiolica ware; Curtius leaping into the gulf. Dated 1550. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1103. PLATEAU, Maiolica ware; historical subject, two horsemen issuing from a gateway, and other figures carrying a child before them; border of arabesques, grisaille on blue. Date about 1540. (Bernal coll.) PLATEAU, Maiolica ware; Diana and Actæon; border of trophies on blue. Date 1544. *In the South Kensington Museum.* 1s. 6d.
1104. PLATE, Maiolica ware; Pyramus and Thisbe; reverse signed "Fra Xanto, &c.," 1531. (Bernal coll.) PLATE, Urbino ware, coarse arabesques on white ground; in the centre, a shield of arms with a cockatrice. Date about 1600. *In the South Kensington Museum.* 1s. 2d.

1105. PLATEAU, Maiolica ware; Alexander meeting Diogenes; apparently from the design of Luca Signorelli, and probably by his hand, arabesque border. Faenza or Caffagiolo (?) Date about 1500. (Bernal coll.) PLATE, with raised medallion centre, containing shield of arms, and surrounded by four other circular medallions, containing heroic heads. Early Faenza or Deruta ware. Date about 1500. (Montferrand coll.) *In the South Kensington Museum.* 1s. 2d.
1106. DRUG POT, Faenza (?) ware; orange and blue diapered ornament, in zones or bands. Date about 1500. BOTTLE, ring-shaped, painted with foliated ornaments; Maiolica ware. SAUCE BOAT, Maiolica, Faenza (?) ware. Date about 1550. A siren holding a shell. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1107. CUP, Maiolica ware, chequered lozenge pattern. PLATE, Maiolica ware, arabesque design; in the centre a rosette, interlaced border; ornaments yellow and orange, the ground picked out with green and blue. Date about 1510. DRUG POT, Maiolica ware; painted with arabesques. *In the South Kensington Museum.* 1s. 2d.
1108. PLATE, Urbino; interlaced oak branch pattern, in yellow and blue; shield of arms in the centre. (Bernal coll.) PLATE, coarse Urbino ware; painted with Venus riding on a dolphin. (Bandinel coll.) Date about 1580. *In the South Kensington Museum.* 1s. 6d.
1109. BASKET, perforated Maiolica ware, with two handles; painted rudely with scrolls in yellow, blue, and green, outlined with brown. Manufacture of Savona (?). Date 1700. TAZZA, border perforated in basket-work pattern; centre painted with a figure of Justice on white ground. 17th century. *In the South Kensington Museum.* 1s. 6d.
1110. PLATEAU, Maiolica; Finding of Moses; architectural background. Urbino ware; inscription on reverse, and date 1530. (Ascribed to Nicolo da Urbino). PLATEAU, Maiolica; assembly of deities on Olympus; the reverse painted with a subject of Minerva and Medusa, with border of amorini, "en camaieu," &c. Date about 1570. Urbino. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1111. DRUG POT, with cover, painted with a grotesque head, and inscribed "Justinian Imp." Maiolica ware. JUG, with trefoil lip, Maiolica ware; painted with a female profile portrait within a wreath, "Isabeta Bella;" pewter cover. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1112. TAZZA PLATE; "Mutius Scævola;" reverse, decorations in blue. Date about 1520-30. (Bernal coll.) TAZZA PLATE, "sopra azzuro," painted with cavalry battle subject; in the



foreground a nude figure cutting off the head of a vanquished warrior, probably David and Goliath; inscribed at the back in large letters, "Fata in Forli." Date about 1530. *In the South Kensington Museum.* 1s. 6d.

1113. PLATE; white ground, border of arabesques outlined in blue; in the centre a device of three hillocks surmounted by flames and surrounded by a wreath of fruit. Early Faenza. Date about 1500. PLATE, Faenza or Caffagiolo (?); "Maiolica amatoria;" in the centre a female profile bust; border of imbricated pattern. Date about 1510-20. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

1114. EWER, bottle-shaped, painted with compartments filled in with scalework in ruby and gold lustres on white. (Soulages coll.) Gubbio lustre ware. Date about 1510. VASE, two-handled; with foliated ornament and gadroons in ruby and yellow lustre on white, outlined and shaded in blue. (Soulages coll.) Gubbio lustre ware. Date about 1520-30. EWER, bottle-shaped, painted with the raised monogram J·H·S, and foliated ornaments in yellow lustre. (Soulages coll.) Gubbio (?) lustre ware. Date about 1510. *In the S. Kensington Museum.* 1s. 6d.

1115. TAZZA PLATE, Maiolica; painted with the Holy Family. Date about 1560. Urbino (?). (Bernal coll.) TAZZA, Maiolica, Camillus freeing Rome from Brennus and the Gauls. Dated 1543. Probably by Nicola da Urbino. *In the South Kensington Museum.* 1s. 6d.

1116. PLATE, Maiolica ware; Medici arms in centre; border of foliated ornament. Date about 1500-20. JAR or BOTTLE, Maiolica; incised foliated ornament in orange and yellow. Manufacture uncertain. First half of 16th century. *In the South Kensington Museum.* 1s. 6d.

1117. PLATE, Maiolica, painted with the subject of Latona changing the peasants into frogs. Urbino ware. Date about 1570. PLATEAU, Maiolica ware; with landscape subject, and in the foreground a covered carriage and horses; above is a shield of arms of the family Salviati. Date about 1540-50. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

1118. DRUG VASE AND COVER, Maiolica ware, painted with the subject of an aged man kissing a young female; half figures, scroll ornaments on blue, and inscribed label. Date about 1540. DRUG VASE, Maiolica ware, painted with half-length figure of an old man in rich costume. Date about 1540. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

1119. BOWL AND COVER, painted with a scroll diaper in alternate compartments of gold lustre and blue; the cover surmounted

- by a cupola-shaped ornament in gold lustre. Hispano-Moresco ware. VASE, lustred Maiolica, with flat expanded handles, manufactured most probably in Spain by the Moors in the 15th century. *In the South Kensington Museum.* 1s. 6d.
1120. PILGRIMS' BOTTLE, with COVER, Maiolica, painted with the subject of Perseus and Andromeda, &c. Urbino ware. Date about 1540-60. O. Fontana (?). (Bernal coll.) FLASK, with COVER, 'pilgrims' bottle;' the sides flanked by raised masks, with horns forming handles; the painting apparently represents the Rape of the Sabines. (Soulaiges coll.) Urbino ware. Date about 1550. *In the S. Kensington Museum.* 1s. 2d.
1121. VASE or DRUG POT, Maiolica ware; joined hands with a band inscribed "Fides omnia;" blue, yellow, and green. DRUG VASE, oviform, Maiolica ware; two medallion portraits. Date about 1490. *In the South Kensington Museum.* 1s. 6d.
1122. PLATE or TAZZA, Urbino ware. Date about 1560-70. Painted with Cupid riding on a dolphin; on the reverse, grotesques "sopra bianco." PLATE, Maiolica ware; with mythological subject; signed by Xanto, 1531; in the centre a shield with Hercules and the Lion. (Bernal coll.) And SALT-CELLAR, Urbino ware; painted with a female figure holding an amorino in a leading-string. *In the South Kensington Museum.* 1s. 6d.
1123. PLATE, Maiolica ware; painted with dark blue ground and trophies in grisaille; reverse, dark blue ornaments on grey ground. Date 1555. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1124. VASE or FLOWER BASKET, with STAND, in Le Nove porcelain; white ground with green and gold bands, and ornamented with bunches of flowers. Italian. 18th century. *In the South Kensington Museum.* 1s. 2d.
1125. EWER, Maiolica; painted with shield of arms, with the device of two stags' horns. Dated 1541. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

PALISSY WARE.

1250. PLATEAU, Palissy ware. *Lent by Mr. Hollingworth Magniac.*  
4s. 6d.
1251. PLATEAU, Palissy ware. *Lent by Mr. Hollingworth Magniac.*  
2s. 8d.
1252. DISH, Palissy ware. *In the Museum of the Louvre, Paris.* 2s. 3d.
1253. STATUETTE, "LA NOURRICE," Palissy ware. *In the  
Museum of the Louvre, Paris.* 1s. 10d.
1254. TAZZA, Palissy ware. *In the Museum of the Louvre, Paris.*  
2s. 3d.
1255. BOTTLE, or "gourde de chasse," with coloured figures in relief ;  
Palissy ware. Loan Catalogue, No. 1,247. *Lent by Baron L.  
de Rothschild, M.P.*
- HANAP, or JUG, with blue, yellow, and white enamels.  
Palissy ware. Loan Catalogue, No. 1,238. *Lent by Baron L.  
de Rothschild, M.P.* 1s. 10d.
1256. STATUETTE of a Man playing the hurdy-gurdy ; Palissy  
ware. Loan Catalogue, No. 1,250. *Lent by Mr. S. Addington.*
- STATUETTE of "La Nourrice," or woman nursing a child ;  
Palissy ware. Loan Catalogue, No. 1,251. *Lent by Mr. S.  
Addington.* 1s. 6d.
1257. PLATEAU, oval, with sunk centre, with coloured relief of Venus  
and five amorini ; round the border concave pools ; Palissy  
ware. Loan Catalogue, No. 1,234. *Lent by Mr. S. Addington.*  
1s. 6d.
1258. DISH, oval, with a snake, fish, and reptiles in relief ; coloured  
after nature. Palissy ware. Loan Catalogue, No. 1,241.  
*Lent by Mr. S. Addington.* 1s. 10d.
1259. FRUIT DISH, perforated and coloured with green tracery and  
daisies ; Palissy ware. Loan Catalogue, No. 1,236. *Lent  
by Mr. S. Addington.* 1s. 10d.
1260. PLATE, coloured figures in relief, of Jupiter and Juno, with  
their attributes ; in Palissy ware. *Lent by Mr. G. H. Mor-  
land.* 1s. 10d.
1261. PLATE, with coloured figures in relief, of Perseus and Andro-  
meda ; Palissy ware. Loan Catalogue, No. 1,237. *Lent  
by Mr. Isaac Falcke.* 1s. 10d.



1262. FOUNTAIN, Palissy ware; representing a rock, ornamented with shells, lizards, frogs, &c., in natural colours. (Soulages coll.) French, date about 1560-70. *In the South Kensington Museum.* 1s. 2d.
1263. EWER or "AIGUIÈRE," Palissy ware, dark blue ground, decorated with masks and nude female figures. (Soulages coll.) TRAY, Palissy ware, blue and white, with deep red purple boss in centre. End of 16th century. *In the South Kensington Museum.* 1s. 2d.
1264. JUG, Palissy ware, in gilt metal mounting of later date; the handle formed by a snake, the body ornamented with fern and other leaves, lizards, and shells. 2nd half of 16th century. (Pourtales col.) *In the South Kensington Museum.* 1s. 2d.
1265. DISH, Palissy ware; sunk centre; ground, mottled rich purple; border, arabesque foliage. (Soltikoff coll.) *In the South Kensington Museum.* 1s. 2d.
1266. DISH, "compotier," Palissy ware; strap work ornament surrounding oval pools. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1267. DISH; a king on his throne, with other figures; arabesque border; Palissy ware. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1268. OVAL DISH; reptiles, shells, &c., in relief; light blue ground, Palissy ware. *In the South Kensington Museum.* 1s. 2d.
1269. OVAL PLATEAU, Palissy ware; known as "la belle Jardinière." In the centre a female figure (Flora) in classical costume; at her feet are various gardening implements; the border is decorated with an embossed arabesque design. Reverse, variegated enamels. By Palissy himself. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1270. STATUETTE; Kneeling Magdalen; glazed earthenware. Signed with the monogram of Bernard Palissy. *In the South Kensington Museum.* 1s. 2d.
1271. TAZZA, "Saladier;" Palissy ware; St. John baptizing Christ. Reverse, ground in variegated enamels. *In the South Kensington Museum.* 1s. 2d.
1272. BOWL, tazza "Saladier," Palissy ware; in the centre is a raised rosette, from which flutings or gadroons detached on leaves radiate towards the margin. An original piece of the master. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1273. TAZZA, perforated; arabesque pattern, interlaced ornaments and marks. Palissy ware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.

1274. "COMPOTIER" DISH, oval, Palissy ware; relief ornament around five oval pools. (Soulages coll.) DISH, enamelled earthenware of Dauphiné; ground cream coloured with chocolate, green, and yellow glaze; the border ornamented with relieved medallion heads, the centre with the shield of France. French. 16th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1275. TAZZA PLATE, Palissy ware; painted with Perseus and Andromeda; in the foreground, numerous figures witnessing the destruction of the monster. *In the South Kensington Museum.* 1s. 2d.
1276. DISH, Palissy ware; ornamented with reptiles, leaves, and shells on a blue ground. (Solytkoff coll.) *In the South Kensington Museum.* 1s. 2d.
1277. DISH; white ground, with reptiles, shells, &c., in relief. Palissy ware. *In the South Kensington Museum.* 1s. 2d.
1278. BOWL TAZZA, "Saladier;" gadrooned ornamentation in brown and white, with sunk well in centre; scalloped edge. Palissy ware. *In the South Kensington Museum.* 1s.
1279. PLATE, Palissy ware; the edge formed by a ring of daisies and other flowers, the centre by floral medallions upon a perforated ground. 2nd half of 16th century. (Pourtales coll.) *In the South Kensington Museum.* 1s.

# HENRI DEUX WARE.

1300. TAZZA, without cover, "Henri Deux" ware. Loan Cat., No. 1,205. *Lent by Sir Anthony de Rothschild, Bart.* 1s. 6d.
1301. BOUQUETIER, or FLOWER-HOLDER, "Henri Deux" ware. Loan Catalogue, No. 1,207. *Lent by Sir Anthony de Rothschild, Bart.* 2s. 3d.
1302. MORTAR, or large SALT-CELLAR, "Henri Deux" ware. Loan Cat., No. 1,210. *Lent by Mr. Andrew Fountaine.* 1s. 10d.
1303. BIBERON, or WATER-POT, with bucket handle and spout, "Henri Deux" ware. Loan Catalogue, No. 1,211. *Lent by the Baron Lionel de Rothschild, M.P.* 1s. 10d.
1304. SALT-CELLAR, "Henri Deux" ware. No. 1,214 in Catalogue. *Lent by the Duke of Hamilton.*  
SALT-CELLAR, "Henri Deux" ware. (Solytkoff coll.)  
Loan Cat., No. 1,215. *Lent by Mr. Robert Napier.* 1s. 10d.
1305. "DRAGEOIR" (small oval cup or tazza, with cover), "Henri Deux" ware. Loan Catalogue, No. 1,219. *Lent by Mr. John Webb.* 1s. 10d.

1306. EWER, or AIGUIERE, fragment of, "Henri Deux" ware. Loan Catalogue, No. 1,220. *Lent by Mr. Henry T. Hope.* 1s. 10d.
1307. EWER, or AIGUIÈRE, "Henri Deux" ware. Loan Catalogue, No. 1,221. *Lent by Mr. Henry T. Hope.* 1s. 10d.
1308. EWER, "Henri Deux" ware. Loan Catalogue, No. 1,222. *Lent by Mr. Martin T. Smith, M.P.* 1s. 10d.
1309. TAZZA, without cover, "Henri Deux" ware. Loan Catalogue, No. 1,223. *Lent by Mr. Henry Durlacher.* 1s. 6d.
1310. SALT-CELLAR, "Henri Deux" ware, of triangular form. Loan Catalogue, No. 1,217. *Lent by Mr. S. Addington.* 1s. 6d.
1311. "HANAP," funnel-shaped, with spout and handle, "Henri Deux" ware. Loan Catalogue, No. 1,204. *Lent by Sir Anthony de Rothschild, Bart.* 1s. 6d.
1312. SALT-CELLAR, "Henri Deux" ware. *In the Museum of the Louvre, Paris.* 1s. 10d.
1313. CUP, or TAZZA, "Henri Deux" ware. *In the Museum of the Louvre, Paris.* 1s. 6d.
1314. EWER, or AIGUIÈRE, "Henri Deux" ware. Date about 1550. Showing the front. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
1315. EWER, "Henri Deux" ware, same as No. 1314, showing the side. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
1316. EWER or AIGUIÈRE, "Henri Deux" ware. *Lent by Sir Anthony de Rothschild, Bart.* 3s. 4d.
1317. CANDLESTICK, "Henri Deux" ware. *Lent by Mr. Andrew Fountaine.* 2s. 8d.
1318. "BIBERON," "Henri Deux" ware. Date about 1550. *Lent by Mr. Andrew Fountaine.* 2s. 8d.

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#### TERRA COTTA.

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1350. VIRGIN and CHILD, relief in Terra Cotta by Veracchio; in carved wood frame. *Lent by Mr. E. Kaulbach.* 2s. 3d.
1351. BUST OF A YOUNG MAN, supposed to be a portrait of Francesco Melzi; ascribed to Leonardo da Vinci. *Lent by Mr. E. Kaulbach.* 1s. 6d.
1352. BUST, Life-sized; German Terra Cotta. Date about 1560. *Lent by Her Majesty the Queen.* 3s. 4d.
1353. HAND, in Terra Cotta; model, by Michael Angelo. Gherardini collection. *In the South Kensington Museum.* 1s. 10d.



1354. HAND, in Terra Cotta ; model, by Michael Angelo. Gherardini collection. *In the South Kensington Museum.* 1s. 6d.
1355. HAND, in Terra Cotta ; model, by Michael Angelo. Gherardini collection. *In the South Kensington Museum.* 1s. 10d.
1356. BUST OF PHILIPPE LE BEAU, Terra Cotta ; by Quentin Matsys. *Lent by Mr. J. C. Robinson.* 3s. 4d.
1357. BUST OF JEANNE LA FOLLE, Terra Cotta ; by Quentin Matsys. *Lent by Mr. J. C. Robinson.* 3s. 4d.
1358. HEAD, or MASK, in Terra Cotta ; ascribed to Van Dyck. Loan Cat., No. 23. *Lent by the Rev. H. Wellesley, D.D.* 2s. 3d.
1359. BUST OF LORENZO DE MEDICI, colossal, in Terra Cotta. 15th cent. Florentine sculpture. *Lent by Lord Taunton.* 3s.
1360. COLUMNS in terra cotta ; modelled for the Lecture Theatre at the South Kensington Museum, by Godfrey Sykes. 2s. 3d.
1361. COLUMN, portion ; representing "Childhood" in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1362. COLUMN, portion ; representing "The Playfellows," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1363. COLUMN, portion ; representing "Playing at Soldiers," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1364. COLUMN, portion ; representing "The Bridegroom," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1365. COLUMN, portion ; representing "The Warrior," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1366. COLUMN, portion ; representing "Ambition," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1367. COLUMN, portion ; representing "The Cup of Temptation," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1368. COLUMN, portion ; representing "The Dignity of Age," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1369. COLUMN, portion ; representing "The Weariness of Age," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1370. COLUMN, portion ; representing "The Degradation of Age," in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1371. COLUMN, portion ; The Collar at the Base, in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1372. COLUMN, portion ; The Fluted Drum, in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.
1373. COLUMN, portion ; The Capital, in Terra Cotta. Modelled by Godfrey Sykes. 1s. 6d.

1374. BUST in Terra Cotta, painted, of St. Philip Neri. Spanish. Early 18th cent. *In the South Kensington Museum.* 1s. 2d.
1375. STATUETTE of the Virgin, Terra Cotta; 15th century. *In the South Kensington Museum.* 1s. 2d.
1376. RELIEVO of the Virgin and the Dead Saviour, in painted Terra Cotta. Spanish. Late 16th or early 17th century. *In the South Kensington Museum.* 1s. 6d.

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### PERSIAN AND RHODIAN WARE.

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1400. JUG, with silver-gilt mounts. Persian ware. Date 1560. Cat., No. 3,280. *Lent by Mr. T. G. Sambrooke.* 2s. 3d.
1401. DEEP PLATEAU, with floral decoration on white ground richly gilt. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.*
- CANDLESTICK, painted with red and blue tulips on white ground. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
1402. JUG, blue scale ground with red and white flowers. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.*
- JUG, blue scale ground with diaper of roses and white tulips. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.*
- JUG, with ornament of flowers and fruit on blue ground. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
1403. PLATE, with floral decoration on white ground, in centre of which is an armorial shield. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
1404. DEEP PLATEAU, with floral decoration on white ground richly gilt. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, white ground with lustre ornament. Persian or Rhodian ware. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
1405. DEEP PLATE, enamelled earthenware, painted with red roses between blue and red leaf-scrolls. Rhodian or Persian ware. *In the South Kensington Museum.*

- DEEP PLATE, enamelled earthenware, painted with red roses on each side of a central palmette ornament. Rhodian or Persian ware. *In the South Kensington Museum.* 1s. 2d.
1406. DEEP PLATE, enamelled earthenware, painted with green, white, and blue leaf-scrolls, on ground of black scroll-work. Rhodian or Persian ware. *In the S. Kensington Museum.* 1s. 2d.
1407. CUPS, outside blue ground with gold ornament; inside, a gold ornament on white ground; and six other pieces of Persian lusted earthenware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1408. PLATE, enamelled earthenware, painted with red roses, and two scrolls of dark blue leafage. Rhodian or Persian ware. *In the South Kensington Museum.* 1s.
1409. BOWL, ancient Persian enamelled earthenware, painted with a floriated pattern in blue, 16th century. PLATE, ancient Persian faience; in centre medallion, head of a prince; border of scale work, and oval compartments, with foliage in blue and green. Imperfect. *In the South Kensington Museum.* 1s. 2d.
1410. PLATE, enamelled earthenware, painted with rosette ornament of geometric character, principally of blue and green on white ground; and DEEP PLATE, enamelled earthenware, painted with red roses on each side of a central palmette ornament. Rhodian or Persian ware. *In the South Kensington Museum.* 1s. 2d.
1411. BOWL, enamelled glazed earthenware, Modern Persian. (Bandinel coll.); and BOWL, with diapered and rayed ornament of black and blue enamels on white ground. Sicilian, Arabic style. Early 14th century. *In the South Kensington Museum.* 1s. 6d.
1412. PLATES, enamelled glazed earthenware, Modern Persian. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1413. PLATE, enamelled earthenware, painted with white and red leaves upon blue and green scroll-work ground. PLATE, enamelled earthenware, painted with radiating pattern of white and blue tulips in red compartments surrounded by green and red trefoils. Rhodian or Persian ware. *In the South Kensington Museum.* 1s. 2d.



## HISPANO-MORESCO and SPANISH WARES.

1430. OIL JAR, brown glazed earthenware. Spanish (?) *In the South Kensington Museum.* 1s. 6d.
1431. VASE, Hispano-Moresco lustred earthenware. 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
1432. DRUG VASE, with bands of simulated arabesque inscriptions, and blue on white ground. Hispano-Moresco. 15th century. *In the South Kensington Museum.*
- DRUG VASE, with bands and compartments of arabesque ornament in blue and lustre on white ground. Hispano-Moresco. 15th century. *In the South Kensington Museum.* 1s. 6d.
1433. PLATEAU, Hispano-Moresco lustred ware, painted with lion rampant in blue, round the edge in compartments is written in blue: " | cum sis | yn mensa | et vino de | paupere | pensa." 15th century. *In the South Kensington Museum.*
- PLATEAU, Hispano-Moresco lustred ware; in the centre a blue lion rampant. 15th century. *In the South Kensington Museum.* 1s. 6d.
1434. WALL-TILE, Spanish enamelled ware; "Azulejo." (Bandinel coll.) *In the South Kensington Museum.*
- WALL-TILE, Spanish enamelled ware; "Azulejo." (Bandinel coll.) *In the South Kensington Museum.*
- WALL-TILE, Spanish enamelled ware; decorated with an armillary sphere. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1435. PLATEAU, Hispano-Moresco ware. 15th or 16th century; and PLATEAU, Hispano-moresco ware; with medallion centre, profusely decorated with copper-colour lustre; in the medallion a floriated cross; remaining surface filled in with a diaper of floriated ornament of grotesque birds. 16th or beginning of 17th cent. *In the South Kensington Museum.* 1s. 6d.
1436. PLATEAU, Hispano-Moresco ware; with raised ribs, decorated with blue and gold lustre; in the centre a lion. 15th or 16th century. And PLATEAU, Hispano-Moresco ware. Shield of arms and arabesque lustre decoration in front. 15th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1437. PLATEAU, Hispano-Moresco ware; in the centre a shield bearing a lion rampant; on the reverse an eagle displayed. 15th or 16th century. And PLATEAU, in gold lustre, Hispano-Moresco ware; gold shield in the centre, raised rays, the ground diapered with lustre colour. 15th or 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

1438. SALVER or PLATEAU, Hispano-Moresco lustred ware, ground of diapered ornament, with an escutcheon of arms in the centre. Date about 1490. And PLATEAU, Hispano-moresco ware, arabesque ornaments and shield of arms, in lustre colour and blue. 15th or 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

FLEMISH AND GERMAN STONEWARES.

1460. CRUCHE, brown glazed stoneware ; round the centre is a band or belt containing a dance of peasants, in relief, with two lines of rhyming inscription in Flemish, and dated 1590. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
1461. CRUCHE in Flemish brown-glazed stoneware ; band round the centre containing portraits and arms of the electors of the empire, under arcades. (D'Huyvetter coll.) *In the South Kensington Museum.* 1s. 6d.
1462. CRUCHE in Flemish brown-glazed stoneware ; with band of biblical subjects and inscriptions. (D'Huyvetter coll.) *In the South Kensington Museum.* 1s. 6d.
1463. CANETTE, Flemish "terre de pipe ;" embossed with scriptural and classical subjects, armorial bearings, and initials B.J.V. 1574. (Bernal coll.) *In the South Kensington Museum.*
- CANETTE, embossed glazed "terre de pipe." German or Flemish. 16th cent. *In the South Kensington Museum.* 1s. 6d.
1464. TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*
- JUG, coloured earthenware. Flemish. 17th century. *Lent by the Rev. Francis Trench.*
- TANKARD, coloured earthenware. Flemish. 16th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1465. TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*
- JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*
- TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1466. TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*
- TOBACCO JAR, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 1s. 10d.

1467. JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 1s. 6d.
1468. TANKARD, coloured earthenware. German. Dated 1680. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1469. TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. German. Dated 1684. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1470. TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 TANKARD, coloured earthenware. Flemish. 16th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1471. JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 JUG, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1472. TOBACCO JAR, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.*  
 JUG, coloured earthenware. Flemish. 17th century. *Lent by the Rev. Francis Trench.*  
 TOBACCO JAR, coloured earthenware. German. 17th century. *Lent by the Rev. Francis Trench.* 2s. 3d.
1473. STOVE-TILE, enamelled earthenware; shield of arms supported by a male figure in costume of the early part of the 16th century. German. Date about 1500. *In the South Kensington Museum.*  
 STOVE-TILE, enamelled earthenware; allegorical figure under an arcade. German. Dated 1567. (Bandinel coll.) *In the South Kensington Museum* 1s. 2d



1474. CRUCHE, grey stoneware, enamelled in blue and brown. Flemish. (Wood coll.) *In the South Kensington Museum.*
- CRUCHE, Flemish "terre de pipe;" incised ornamentation, and masks in relief. 16th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
1475. WATER POT with stand in brown glazed stoneware, in form of a chained and collared bear hugging a dog, with bronze tap. Flemish or German. 18th century. Purchased from De Badt, Brussels. *In the South Kensington Museum.* 1s. 2d.
1476. JUG, Flemish blue and white stoneware; ornamented with a band of busts of kings and queens under arcades. Dated 1587. (Bernal coll.) *In the South Kensington Museum.*
- CRUCHE, grey and blue Flemish stoneware; round the centre a band of costume figures under arcades. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1477. CRUCHE, globular; blue and grey glazed stoneware. 17th century. In front a medallion with the initials I. A. Flemish. (Soulages coll.) And CRUCHE, globular, Flemish grey and blue stoneware. Date about 1600. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
1478. CRUCHE, globular, Flemish stoneware; raised masks and circular compartments, brown and blue enamels. And CRUCHE, Flemish stoneware; blue and white, ornamented with heads, &c., in medallions; escutcheon of arms and crest in centre. 1594. (Bernal coll.) *In the S. Kensington Museum.* 1s. 6d.
1479. MUG or CRUCHE, German brown stoneware, enamelled in colours; round the side are four circular medallions, surrounded with wreaths, within which are figures and a landscape. 17th century. And MUG or CRUCHE, Flemish or German brown stoneware, with raised mask and cartouche ornaments enamelled in colours; round the base is an inscription and the date, 1622. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1480. MUG or CRUCHE, German brown glazed stoneware, enriched with coloured enamels and equestrian figures of the electors of Germany; pewter cover. 17th century. And JUG, with embossed pewter cover; German grey stoneware; reticulated pattern, enriched with enamel colour. 17th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1481. CRUCHE, globular; grey Flemish stoneware, with raised foliated scroll work and mask under spout. And JUG, globular-shaped; old Flemish "terre de pipe;" incised ornamentation, and mounted in silver; fluted or gadrooned cover. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

1482. VASE or CANETTE; old Flemish stoneware, with four handles. CANETTE, German or Flemish brown stoneware; in the centre is a medallion with the crowned double imperial eagle. And CRUCHE, old Flemish grey and white stoneware, with chased and embossed silver mounts; a gold star on the cover, and escutcheon of arms inside the same. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1483. JAR, blue and grey Flemish stoneware; decorated with a raised cartouche in front. 1591. (Bernal coll.) And PILGRIMS' BOTTLE, in Nevers earthenware; blue glaze enriched with flowers in brilliant white enamel. 17th century. *In the South Kensington Museum.* 1s. 2d.
1484. CRUCHE, in Flemish brown glazed stoneware; band round the centre containing subjects from the histories of Esther and Susannah. And JUG, Flemish blue and white stoneware; pewter mounted and ornamented, and figures of musketeers in relief. (Bernal coll.) *In the South Kensington Museum.* 1s.
1485. CRUCHE, in Flemish brown glazed stoneware; band round the centre containing subjects from the histories of Esther and Susannah, with inscriptions. Dated 1584, with signature, "Engel Kran." (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
1486. CRUCHE, blue and grey Flemish stoneware, diapered with circular raised me dallions. And CRUCHE, Flemish, grey and blue glazed stoneware; ornamented with a stamped diaper pattern, and a mask under the spout, pewter cover. Date abt. 1600. (Soulages coll.) *In the S. Kensington Museum.* 1s. 6d.
1487. CRUCHE, old Flemish grey and white stoneware, with chased and embossed silver mounts; a gold star on the cover and escutcheon of arms inside the same. (Bernal coll.) And HEAD OF AN AMORINO, in Saxon red stoneware (Böttcher ware), cut and polished on the lathe. *In the South Kensington Museum.* 1s. 6d.
1488. BUTTER-POT, with COVER and STAND, enamelled with green leaves in relief; the cover surmounted by a fish in a leaf. Delft ware. *In the South Kensington Museum.* 1s. 2d.
1489. ECUELLE, with COVER and STAND; German Faience; richly painted with mythological subjects; the paintings inscribed "G. B. F., 1783." (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1490. CRUCHE, "gray-beard," in brown glazed stoneware. Flemish or old English. And CRUCHE, brown glazed stoneware. Flemish or old English "gray-beard. *In the South Kensington Museum.* 1s. 2d.

1491. TUREEN, in form of a mermaid, covered with rich brown red glaze. Old Flemish. *In the S. Kensington Museum.* 1s. 2d.
1492. CANETTE or JUG, with embossed pewter cover; grey stoneware, with embossed or reticulated surface, and enriched with turquoise and white enamel. German or Flemish. 17th cent. (Bernal coll.) And TANKARD, grey and blue Flemish stoneware; pewter cover. *In the S. Kensington Museum.* 1s. 6d.
1493. EWER, Flemish stoneware, blue and grey ground. (D'Huyvetter coll.) And CRUCHE, old German and Flemish grey and blue stoneware; band of arabesque ornament, with sphinxes round the centre, rosettes above. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1494. JUG or CRUCHE, old Nuremberg earthenware, enriched with raised figures of Adam and Eve and foliated scroll work; enamelled with blue, yellow, green, white, and manganese tints; pewter cover. And TANKARD, German Faience; mulberry coloured ground, with blue and white ornaments; painted with the imperial eagle in front; pewter cover with medallion of St. Anthony. *In the South Kensington Museum.* 1s. 6d.
1495. CANETTE, Flemish brown stoneware, decorated with three coats of arms, masks, and arabesques, with the initials H.D.C. 1592. (Bernal coll.) And JUG, Flemish brown glazed earthenware, decorated with renaissance ornaments in relief; dancing figures and musicians in compartments. Dated 1596. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1496. CRUCHE or BOTTLE, "gray-beard;" grotesque bust of a bearded man under the spout, the rest of the surface covered with oak foliage in relief. Old German stoneware. First half of 16th century. *In the South Kensington Museum.* 1s. 2d.
1497. EWER, Dutch, blue and grey stoneware; with pewter cover. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1498. CRUCHE, German, grey and blue enamelled stoneware; lower part fluted; pewter cover. 16th or 17th century. And JUG, Flemish grey stoneware, with pewter cover, embossed with a coat of arms supported by two lions; signed I. E. 1594. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1499. SYPHON JUG, old Delft or German; decorated in front with an angel playing a guitar, with date 1666. (Bandinel coll.) And BARREL, old French Faience. *In the South Kensington Museum.* 1s. 2d.
1500. VASE or SEAU, Delft enamelled earthenware; painted with strap-work ornament, foliated scrolls, and religious inscription. Dated 1640. (Bernal coll.) And EWER, with cover; Faience of Rouen; painted with a figure of "St Jeanne." 1737. *In the South Kensington Museum.* 1s. 6d.



1501. TILES, six ; painted with figures of musketeers in blue ; Delft, 17th century. *In the South Kensington Museum.* 1s. 6d.
1502. COFFEE-POT, old red Böttcher glazed stoneware ; decorated with figures and arabesques in gold. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.

### FRENCH AND MISCELLANEOUS EARTHENWARE.

1520. EWER, earthenware of Dauphiné ; bell-shaped, with spout and angular handle ; decorated with vertical bands, rosettes, masks, etc., in white and green on brown glazed ground. (Soulages coll.) French. 16th century. *In the South Kensington Museum.*
- EWER, earthenware of Dauphiné ; bell-shaped, with spout and angular handle ; decorated with vertical bands, rosettes, masks, etc., in white and green on brown glazed ground. (Soulages coll.) French. 16th century. *In the South Kensington Museum.* 1s. 2d.
1521. TUREEN with COVER, Rouen earthenware ; the cover surmounted with a group of dead game, modelled in relief, and painted in proper colours. 18th century. *In the South Kensington Museum.* 1s. 2d.
1522. VASE AND COVER, in enamelled white earthenware, with coloured flowers, leaves, and branches in high relief. In both vase and cover are perforations, seemingly to hold cut flowers. Austrian. Date about 1780. Presented by M. Ferdinand Friedland, Vienna. *In the South Kensington Museum.*
- VASE AND COVER, in enamelled white earthenware, with coloured flowers, leaves, and branches in high relief. In the vase and cover are perforations, seemingly to hold cut flowers. Austrian. Date about 1780. Presented by M. Ferdinand Friedland, Vienna. *In the South Kensington Museum.* 1s. 2d.
1523. DISH, French Faïence, with raised pattern, in yellow on grey, blue ground, edge green ; reverse, mottled, brown, white, yellow, &c. Date about 1550. *In the South Kensington Museum.* 1s. 2d.

1524. DISH or TAZZA, deep fluted, painted with figure of the evangelist St. Luke; border of scroll work, &c. Italian Faïence. First half of 18th century. TAZZA, deep fluted, with figure of St. John the Evangelist. Italian Faïence. Early 18th century. *In the South Kensington Museum.* 1s. 2d.
1525. PLATE, dance of the Graces, after an antique painting engraved in Bartoli. Italian. Early 18th century. PLATE, Nymphs grooming Pegasus, from an antique painting engraved in Bartoli. Italian. Early 18th century. *In the South Kensington Museum.* 1s. 6d.
1526. PLATE, light bluish grey ground, interlaced ornaments in blue and white; and a PLATE, white ground, painted with a wreath of vine leaves in blue. Faïence de Nevers. (Paris Exhibition, 1855.) *In the South Kensington Museum.* 1s. 2d.
1527. CRUCHE, brown glazed earthenware; ornaments in relief. French Faïence d'Avignon. 16th or 17th century. (Bernal coll.) EWER, Faïence d'Avignon, brown glazed, with rosettes, &c. Date about 1600. *In the South Kensington Museum.* 1s. 2d.
1528. COFFEE POT, in embossed and painted earthenware. Old French. EWER, old French or German Faïence; decorated with raised and painted flowers. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1529. EWER, Faïence of Nevers, light blue glaze, with diaper of flowers in blue and yellow. FLASK or PILGRIM'S BOTTLE, Faïence of Nevers; painted in colours. Subjects, Apollo and Daphne, and a Bacchanalian composition, nymphs, amorini, &c., in a landscape. 17th century. *In the South Kensington Museum.* 1s. 6d.
1530. DISH, enamelled earthenware of Dauphiné; ground cream-coloured and chocolate, green and yellow glaze; the border ornamented with medallion heads, the centre with Cupid and birds in relief. French. 16th century. (Soulages coll.) DISH, enamelled earthenware of Dauphiné; ground cream-coloured with chocolate, green and yellow glaze; the border ornamented with relieved medallion heads, the centre with the shield of France. French. 16th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
1531. VASES, a pair. Brown glazed ware, probably of Avignon; pear-shaped with a cylindric neck and spout, formed by an eagle's head, scroll handle. (Soulages coll.) French. 17th century. *In the South Kensington Museum.* 1s. 2d.
1532. CUPS AND COVERS, a pair. Enamelled French Faïence. 18th century. *In the South Kensington Museum.* 1s. 6d.

1533. VASE, brown glazed ware, pear-shaped, with four handles terminating in scrolls supporting a small cylindric vessel; above the vase is a shield with the arms of France, supported by Cupids. (Soulages coll.) French (Avignon?). 17th century. *In the South Kensington Museum.* 1s. 2d.
1534. SOUP TUREEN, Faïence of Nevers; style, Louis XV., yellow ground and scroll ornamentation in blue, &c., cameo busts in medallions; twisted handles, painted red. (Paris Exhibition, 1855.) *In the South Kensington Museum.* 1s. 2d.
1535. COFFEE CUP AND SAUCER, brown ground, painted with fruit. Madrid porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1536. BARREL-SHAPED BOTTLE, old French lead-glazed Faïence; decorated with shields bearing fleurs de lys, &c., masks in relief at the end of the barrel. Date about 1530. (Bernal coll.) SALT-CELLAR, Palissy ware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.

#### ENGLISH EARTHENWARE.

1555. CREAM JUG, embossed ware; sides decorated with cattle in relief. (Bandinel coll.) *In the South Kensington Museum.*
- CORNUCOPIA, embossed earthenware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1556. CREAM EWER, embossed earthenware. (Bandinel coll.) 1853. *In the South Kensington Museum.*
- VASE, old Staffordshire embossed ware. (Bandinel coll.) *In the South Kensington Museum.*
- SAUCE-BOAT, salt-glazed embossed earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1557. TEAPOT, old English manganese ware; black glazed, raised vine pattern. (Bandinel coll.) *In the South Kensington Museum.*
- CREAM EWER, manganese ware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1558. TEAPOT, embossed earthenware. (Wood coll.) *In the South Kensington Museum.*
- JUG, old Staffordshire ware; lead glaze. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.



1559. JUG, old Staffordshire earthenware ; by Voyez, 1788. *In the South Kensington Museum.*
- EWER, French Faïence (?) 18th century (?) ; body of the ewer formed by a head of satyr. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1560. CREAM-JUG, old Staffordshire cream-coloured ware ; painted with flowers. (Bandinel coll.) *In the South Kensington Museum.*
- BASKET, perforated ; old Staffordshire cream-coloured ware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1561. TRAY, raised scroll ornaments ; salt-glazed ware. (Wood coll.) *In the South Kensington Museum.*
- TRAY, old English salt-glazed embossed earthenware. (Wood coll.) *In the South Kensington Museum.*
- TRAY, old English earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1562. BOWL, with perforated cover ; old Staffordshire cream-coloured ware, enamelled with flowers and wreaths in green. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1563. PLATE, or COMPOTIER, embossed ware ; lozenge-shaped perforations in border. *In the South Kensington Museum.*
- DISH, with inscription at the back in red, purporting it to have been made about the year 1759-60 ; embossed ware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1564. TEAPOT without cover, pecten shell pattern. (Wood coll.) *In the South Kensington Museum.*
- TRAY, basket-shaped, raised and perforated ornaments ; salt-glazed ware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1565. TILE, ancient painted, bearing the crest and motto of Lord Bacon ; found at Gorhambury, Herts, the seat of the Bacon family.
- MOULD OF A TEA CUP, in earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1566. MUG, embossed earthenware. (Wood coll.) *In the South Kensington Museum.*
- JAR, earthenware, drab ground and arabesque ornaments in white in relief. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1567. POT AND COVER, artichoke pattern ; old Staffordshire cream coloured ware. (Bandinel coll.) *In the South Kensington Museum.*

- VASE AND COVER, early Staffordshire earthenware; drab ground, embossed ornaments in white. (Wood coll.) *In the South Kensington Museum.*
- MOULD OF A CREAM JUG, in earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1568. TEA-CUP, embossed earthenware; margined with zigzag pattern, enriched with blue enamel. (Wood coll.) *In the South Kensington Museum.*
- TRAY, raised floriated designs; embossed earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1569. COFFEE-CUP, salt-glazed embossed earthenware. (Wood coll.) *In the South Kensington Museum.*
- TEAPOT, shell-shaped; old Staffordshire ware. (Bandinel coll.) *In the South Kensington Museum.*
- COFFEE-CUP, raised pattern; old Staffordshire cream-coloured ware. (Bandinel coll.) *In the S. Kensington Museum.* 1s. 2d.
1570. DISH, scalloped border perforated and painted with flowers in green enamel. (Bandinel coll.) *In the South Kensington Museum.*
- PLATE, old Staffordshire cream-coloured ware; border of garlands painted in green enamel. (Presented by Mr. E. Hailstone.) *In the South Kensington Museum.* 1s. 2d.
1571. SAUCER, old Staffordshire red terra cotta, with raised ornaments in white clay. (Wood coll.) *In the South Kensington Museum.*
- COFFEE-CUP, old Staffordshire red terra cotta. (Wood coll.) *In the South Kensington Museum.*
- SUGAR BOWL AND COVER, tortoiseshell ware; raised scroll foliage. (Bandinel coll.) *In the S. Kensington Museum.* 1s. 2d.
1572. TEA-CUP, embossed earthenware; margined with zigzag pattern, enriched with blue enamel. (Wood coll.) *In the South Kensington Museum.*
- TRAY, heart-shaped; embossed ware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1573. PLATE, embossed ware; and CIRCULAR DEEP DISH with basket work pattern, and scrolls in relief. Old English embossed earthenware. *In the S. Kensington Museum.* 1s. 2d.
1574. PLATE, octagonal; old Staffordshire tortoiseshell ware. (Bandinel coll.); and CIRCULAR DEEP PLATE, or COMPOTIER, old English embossed ware; circular perforations in border. *In the South Kensington Museum.* 1s. 2d.
1575. COFFEE CUPS, old English; salt-glazed embossed earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 6d.

1576. SAUCE TUREEN AND COVER, in old English earthenware.  
*In the South Kensington Museum.* 1s. 6d.
1577. TEA-CADDY, embossed ware; birds and flowering shrubs in relief. (Bandinel coll.); and SQUARE TEA-CADDY, cream coloured embossed earthenware. (Bandinel coll.) English. *In the South Kensington Museum.* 1s. 2d.
1578. COMPOTIER, shaped like a bivalve shell, or Ecuelle, glazed earthenware; part of a dessert service. English. *In the South Kensington Museum.* 1s. 6d.
1579. RED STONEWARE COFFEE-POT AND COVER. Elers ware. COFFEE-POT AND COVER, old Staffordshire; orange ground, raised scroll foliage in white clay. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1580. SUGAR BOWL, black glazed manganese ware; raised and gilded vine pattern. Old English earthenware; and TEAPOT, manganese ware; painted or japanned with flowers and birds. Old English earthenware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1581. "ECUELLE," old Staffordshire earthenware. (Wood coll.) TEAPOT, old Staffordshire earthenware; early Wedgwood(?). *In the South Kensington Museum.* 1s. 2d.
1582. VASE, on pedestal, with dragon handles, raised ornaments, touched with blue enamel and gold. English earthenware. 18th century. (Bandinel coll.) EARTHENWARE TYPE or MOULD of a SAUCE-BOAT, basket work pattern. English earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1583. DISH, embossed earthenware; lozenge-shaped perforations in border. Old English earthenware. (Wood coll.) PLATE or COMPOTIER, embossed earthenware; lozenge-shaped perforations in border. Old English earthenware. *In the South Kensington Museum.* 1s. 6d.
1584. PLATEAU or TRAY, imitation Palissy ware; the border containing four nude classical figures and four circular depressed pools, connected by interlaced strapwork. (Manufactured by Minton and Co.) *In the South Kensington Museum.* 1s. 2d.
1585. OVAL DISH, with raised and perforated border; embossed ware. English. OVAL DISH, cream-coloured ware; border of perforated work, and garlands in relief. English. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1586. CREAM JUG, embossed ware. (Wood coll.) Old English earthenware. *In the South Kensington Museum.* 1s. 2d.
1587. TUREEN or MONTEITH, old white "Turner" earthenware. *In the South Kensington Museum.* 1s. 6d.



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 PORCELAIN.
 

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PORCELAIN is a semi-transparent substance, fusible at a very high temperature, and is in reality of a nature intermediate between earthenware and glass. It was first invented by the Chinese, at a very remote epoch certainly before the Christian era. In Europe, its fabrication is of modern date, the earliest pieces known being those manufactured in the laboratory of Duke Francesco de' Medici at Florence about 1580. Oriental Porcelain was however imported in to Europe at an early period, the Venetians and Portuguese having made it an article of commerce probably as early as the year 1500; and in the following century its use became very general and great quantities were brought over by the Dutch, into whose hands commerce with the East had mainly fallen.

Porcelain is technically classed under two heads, viz. hard and soft paste "*pâte dure*" and "*pâte tendre*;" the former may be called natural porcelain, being composed of native mineral substances, and is harder and less fusible than the soft paste; this latter on the contrary is generally an artificial compound or mixture of various chemical substances, and the texture of both the body and the glaze is comparatively soft.

Oriental porcelain belongs exclusively to the class of hard paste, as does likewise that of the various celebrated manufactories of Germany. The early French porcelain, on the contrary, was soft paste; but in the year 1769 the hard body was introduced at the manufactory of Sèvres, and speedily superseded the former material. English China up to the present date is generally of the soft body.

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 ORIENTAL PORCELAIN.
 

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THE photographs of Oriental porcelain named in the catalogue are not very numerous, but they are sufficient to illustrate in some measure the general character of the ornament of this ware.

A very fine collection of Chinese porcelain may be consulted in the Oriental Courts of the South Kensington Museum.

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DRESDEN PORCELAIN.

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THE manufactory at Dresden (Meissen) was established by Augustus II., Elector of Saxony. The experiments of Tschirnhaus and Böttcher, two alchemists in the service of the Elector, commenced about 1706, and to Böttcher is attributed the first successful production of the hard or true porcelain in Europe. His first products were a red ware like jasper, which was cut and polished by the lapidary, and a brownish red ware, with a good glaze, ornamented with designs in gold and silver. It was not till 1709 that he succeeded in discovering the mode of making white porcelain, and in consequence of this, Augustus II. established the manufactory at Meissen, Böttcher being appointed director in 1710. As early as 1715 a fine and perfect white porcelain was commonly made, and a few years after, under Horoldt's direction in 1720, paintings of a superior character, accompanied by gilding, were produced.

In 1731, the sculptor Kandler superintended the modelling of groups and figures, and from this time until 1756 the best productions emanated from the Dresden manufactory.

The "Marcolini period," so called from the name of the director of the manufactory, commenced in 1796.

The usual mark is the crossed swords, the arms of Saxony.

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SÈVRES PORCELAIN.

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OLD Sèvres porcelain of the "pâte tendre," or "soft body," is unquestionably the most beautiful and precious porcelain ever produced. Its manufacture dating from the time of its being perfected at Sèvres, lasted only about fifty years; for although porcelain having many of the qualities of the true pâte tendre was produced with more or less success from the beginning of the 18th century; first at St. Cloud and afterwards at Vincennes, it was not till about 1750 that the true Sèvres pâte tendre, the greatest triumph of the ceramic art, was manufactured with habitual success. In the earliest years of the 19th

century its manufacture was quite discontinued. It was also an exceedingly costly product, manufactured expressly for royalty, or sold (by permission only) in small quantities and at high prices. The cost of the pieces at the time of their production bore a nearer ratio to their present value than is generally supposed.

To George the Fourth, when Prince Regent, is due the formation of the magnificent collection of Sèvres porcelain, the property of the Queen. Nos. 1775, 1776, 1777, are pieces from this collection, which have been photographed by Her Majesty's permission. The other specimens in the catalogue are nearly all from objects of the same period.

Old Sèvres porcelain is usually marked with a monogram or cipher on the under surface of the piece, consisting of two L's interlaced.

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#### WEDGWOOD WARE.

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JOSIAH Wedgwood (born at Burslem in 1730, died 1796,) is unquestionably the greatest name in the annals of the ceramic art. The varieties of pottery invented and perfected by his individual agency are, perhaps on the whole, the most excellent art-manufactures this country has yet produced. These varieties are very numerous, and the present remarks apply in particular to the well-known jasper or cameo wares; in every kind, however, we see a perfection of manufacture and refinement of taste far in advance of all immediately antecedent efforts. The relieve pottery of Wedgwood had been preceded, and in part, perhaps, suggested by earlier and ruder varieties of Staffordshire earthenware; but it was matured chiefly by the sight of the celebrated Portland vase, an attempt to imitate which was the first step towards the great success ultimately achieved. Wedgwood's pottery, however, soon became distinguished by original and distinctive features, and gradually took rank as a truly national manufacture.

Fine early specimens are now highly esteemed, and command prices which are gradually approximating to the extravagant value of Sèvres or Chelsea porcelain.



ORIENTAL PORCELAIN.

1600. BOWL AND COVER, porcelain, wooden stand ; bottle-shaped vase, with landscape decoration. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
1601. PORCELAIN, various specimens crackle and painted. Japanese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
1602. JAR, crackle porcelain, and tall jar, crackle and painted, both on carved wooden stands. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
1603. CUPS AND SAUCERS, Japanese porcelain ; fan, Japanese ; and Chinese painting of gamblers. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
1604. VASE, crackle porcelain : vase, decorated porcelain. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
1605. TWO VASES AND PLATEAU, Chinese painted porcelain. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
1606. SAUCER, Chinese porcelain ; painted with flowers. SAUCER, Chinese porcelain ; painted with flowers and fruit. And SAUCER, Japan or Chinese porcelain ; painted with a yellow hexagonal diaper and rose-coloured flowers. *In the South Kensington Museum.* 1s. 6d.
1607. CUP AND SAUCER, Japan porcelain, red ground. *In the South Kensington Museum.* 1s. 2d.
1608. CUP AND SAUCER, octagonal ; painted with flowers and birds, and various utensils. Oriental porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1609. CUP AND SAUCER, gold ground, white medallions with coloured flowers. Oriental. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1610. COFFEE-CUP AND SAUCER, lotus flowers in relief, gilded or bronzed. Oriental porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1611. TWO-HANDLED CUP, oriental porcelain ; in pale celadon green, painted with flowers ; and COFFEE-CUP, Chinese porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s.
1612. CUP, COVER, AND STAND, Japanese egg-shell porcelain ; painted with flowers and foliage. *In the South Kensington Museum.* 1s. 2d.
1613. CUP AND COVER AND SAUCER, painted with female figures in landscapes. Oriental. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.

1614. JAR, Chinese porcelain ; painted with full-length portrait figures in Chinese costumes. JUG, Tournay porcelain ; painted with flowers and insects in blue and gold. *In the South Kensington Museum.* 1s. 6d.
1615. WATER-BOTTLE, red clay ; Hindoo manufacture. (Exhibition, 1851) ; and BROWN EARTHENWARE WATER BOTTLE, enriched with a diaper in silver. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
1616. BOWL, in red earthenware ; modern Egyptian, from Esyout. WATER BOTTLE, red earthenware. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.

## DRESDEN PORCELAIN.

1630. CUP AND COVER AND SAUCER, Dresden porcelain ; the cup painted with a miniature portrait of Angelica Kauffmann ; the saucer has a figure of Ariadne. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1631. COFFEE-POT AND SUGAR-BASIN, Dresden porcelain, with cover ; pale crimson ground, painted with landscapes and figures in medallions. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1632. VASE AND COVER, panels alternately white and yellow, with landscapes and flowers. Dresden porcelain. Loan Catalogue, No. 3,409. *Lent by Mr. S. Addington.*
- VASE AND COVER, Dresden porcelain, blue may-flower ground and gold medallions, painted with garden scenes. Loan Catalogue, No. 3,415. *Lent by Mr. S. Addington.* 1s. 10d.
1633. ECUELLE, Dresden porcelain, painted with groups of figures, illustrative of mineralogy ; the bowl gilt within ; raised flowers on the cover and handles. Loan Catalogue, No. 3,408. *Lent by Mr. S. Addington.* 1s. 10d.
1634. STATUETTE of an aged male figure, in white Dresden porcelain. *Lent by the Rev. T. Berney.* 1s. 6d.
1635. STATUETTE of a female figure, in white Dresden porcelain. *Lent by the Rev. T. Berney.* 1s. 2d.
1636. TEA SERVICE, green and white, alternate panels, with figures and flowers. Dresden porcelain. *Lent by Sir J. Hipperley, Bart.* 1s. 10d.

1637. BUST OF A BOY in costume of 18th century ; the pedestal decorated with rococo scroll-work. Old Dresden white porcelain. *In the South Kensington Museum.*
- BUST OF A GIRL in costume of 18th century, the pedestal decorated with rococo scroll-work. Old Dresden white porcelain. *In the South Kensington Museum.* 1s. 2d.
1638. COFFEE-POT AND COVER, decorated with vine leaves and grapes in relief; painted in proper colours and gilded. German porcelain. (Bernal coll.) *In the South Kensington Museum.*
- COFFEE-POT, painted with a peasant, and a dead bear and dogs. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1639. SOUP-BOWL, COVER, AND STAND, painted with a blue ribbon round the border, and with painted flowers. Dresden porcelain. Period of Marcolini. *In the South Kensington Museum.* 1s. 2d.
1640. COFFEE-CUP AND SAUCER, enriched with painted pastoral subjects within chased gilt medallions. Dresden porcelain. Period of Marcolini. *In the South Kensington Museum.* 1s. 2d.
1641. CUPS, with scalloped borders in Dresden porcelain, painted in blue in imitation of oriental. (Presented by Mr. H. Belward Ray.) *In the South Kensington Museum.*
- TRAY, old Dresden white porcelain ; marked at back, " B P T. Dresden, 1739." (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1642. CUP AND SAUCER, quatrefoil shape, ornamented with rococo shell work and birds in relief. Dresden porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1643. SAUCE-BOAT, early Dresden ; ornamented with raised dragons and rococo foliage, and painted with flowers. (Bernal coll.) *In the South Kensington Museum.*
- SAUCE-BOAT, early Dresden ; ornamented with raised dragons and rococo foliage, and painted with flowers. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1644. SOUP PLATE, embossed border and painted with festoons of flowers and birds. Dresden porcelain. Period of Marcolini. *In the South Kensington Museum.* 1s. 2d.
1645. PLATE, open work border of birds, flowers, &c., painted with military subjects. Dresden porcelain. Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1646. PLATE, border of raised and perforated scroll work and flowers ; centre painted with birds. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.



1647. PLATE, octagonal ; landscape in the centre ; border richly gilded and containing medallions. Dresden porcelain. PLATEAU, square ; painted with five river scenes, with gold borders. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1648. CUP AND SAUCER, early Dresden porcelain ; with embossed flowers in white, inlaid or encrusted with minute piqué work of black lacquer, gold, and mother-of-pearl. *In the South Kensington Museum.* 1s. 2d.
1649. CUP AND SAUCER, scalloped shape, painted with strap-work ornament and flowers. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1650. STATUETTE of a GIRL, costume of the 18th century. Dresden porcelain. STATUETTE, female allegorical figure. Dresden porcelain. STATUETTE, allegorical figure of "Abundance." Dresden porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1651. COFFEE-POT, Dresden porcelain ; pale crimson ground, painted with landscapes and figures in medallions. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1652. CUP AND SAUCER, decorated with friezes of classical form in relief, imitation of Wedgwood cameo ware. Dresden. *In the South Kensington Museum.* 1s. 2d.
1653. CUP AND SAUCER, Dresden porcelain ; green ground, painted with Chinese figures. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1654. CUP AND SAUCER, painted with flowers in rayed compartments. Dresden porcelain. *In the South Kensington Museum.* 1s. 6d.
1655. DISH, painted with "Watteau" figures and small bouquets of flowers. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1656. STATUETTE of a LADY, in porcelain, in costume of the 18th century ; green sacque over purple petticoat. German. (Bandinel coll.) ; and STATUETTE of a CHILD in furred mantle warming its hands over a pan of embers ; probably intended for winter, on white and gold pedestal. Dresden porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1657. CUP AND SAUCER, fluted ; painted with flowers on white ground. Dresden porcelain. (Presented by Her Majesty.) *In the South Kensington Museum.* 1s. 2d.
1658. BREAKFAST CUP AND SAUCER ; Copenhagen white porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.

1659. CUP AND SAUCER, apparently of oriental egg-shell porcelain; painted in the European manner, with rococo scroll-work, and bearing the Dresden mark. *In the South Kensington Museum.* 1s. 6d.
1660. TWO PLATES, borders grounded in crimson and green, centre painted with flowers and birds, richly gilt; (imitation of Chelsea pattern.) (Bernal coll.) Dresden porcelain. *In the South Kensington Museum.* 1s. 2d.
1661. CUP AND SAUCER, painted with flowers in gold and blue. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1662. PLATE, the border grounded in maroon colour, with gilding; centre painted with vignette of Venus and Cupid. Dresden porcelain. (Bernal coll.) *In the S. Kensington Museum.* 1s.
1663. PLATE, Dresden porcelain, period of Marcolini; decoration various. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1664. COMPOTIER, Dresden porcelain; with cover and stand, crimson scale-pattern ground, painted with exotic birds. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1665. PLATE, painted with classical subject. Dresden porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1666. JAR AND COVER, painted with Chinese figures on white. Dresden porcelain. TEA-POT, pastoral subjects on white. Old English earthenware. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1667. CUP AND SAUCER, painted with landscape and figure subjects, richly gilt. Dresden porcelain. (Bandinel coll.) 1s. 6d.
1668. TWO-HANDLED OVAL PLATEAU, Dresden porcelain; painted with five compositions of architecture and figures. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

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### DOCCIA PORCELAIN.

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1740. STATUETTE of the Antinous of the Capitol, in Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1741. STATUETTE of the Dancing Faun of Florence, in Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
1742. STATUETTE of the Belvedere Apollo, in Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.

1743. GROUP of the Laocoon, in Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
1744. STATUETTE of the Venus de Medici, in Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1745. GROUP of the Finding of Moses, in coloured Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1746. GROUP in Italian Faïence of the Rape of the Sabines, after John of Bologna. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
1747. STATUETTE of a Satyr, in coloured Doccia porcelain. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
1748. STATUETTE of the seated Mercury, partly gilt; in Italian Faïence. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1749. GROUP in porcelain of La Doccia, of Samson killing the Philistines. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1750. GROUP of Theseus and an Amazon. Italian Faïence. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1751. GROUP in porcelain of La Doccia, of the Virgin and Dead Saviour. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1752. RELIEVO in Doccia porcelain, of a bacchanalian scene, with Silenus, Bacchantes, &c. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 10d.
1753. PLATE, apparently to hold a bowl; white earthenware with flowers and birds in coloured relief; imitation of French ware of Rouen and Marseilles. Pesaro. Dated 1765. *Lent by Mr. C. D. E. Fortnum.*
- PLATE, white porcelain with floral ornament in blue; a specimen of the rare Italian porcelain made by order of Francesco de Medici, about 1585. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
1754. CUP AND SAUCER, Hague porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1755. CHOCOLATE CUP, COVER, AND SAUCER, St. Petersburg porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1756. VASE AND COVER, Carl Theodore porcelain; painted with mythological subjects, enriched with rococo scroll work in relief. *In the South Kensington Museum.* 1s. 2d.



## SÈVRES PORCELAIN.

1775. VASE, turquoise, with painted subjects. Sèvres porcelain Date  
1770. Loan Catalogue, No. 1,318. *Lent by Her Majesty the Queen.* 2s. 3d.
1776. VASE, rose Dubarry. Old Sèvres porcelain. *Lent by Her Majesty the Queen.* 3s. 4d.
1777. VASE, bleu-du-roi ground, with cameo portraits and painted subjects. Loan Catalogue, No. 1,351. *Lent by Her Majesty the Queen.* 2s. 3d.
1778. VAISSEAU À MÂT, in old Sèvres porcelain. *Lent by Her Majesty the Queen.* 3s.
1779. CUP AND SAUCER, Sèvres porcelain. Green ground, painted with mariners and merchandise. *Lent by Mr. S. Addington.*  
CUP AND SAUCER, Sèvres porcelain, rose Dubarry and green, painted with medallions of flowers. *Lent by Mr. S. Addington.* 1s. 10d.
1780. SEAU, Sèvres porcelain, rose Dubarry and green borders, with medallions of peasantry; flowers at the sides. Loan Catalogue, No. 1,278. *Lent by Mr. S. Addington.* 1s. 6d.
1781. CABARET, Sèvres (five pieces); green ground, painted with children playing musical instruments. Loan Catalogue, No. 1,373. *Lent by Mr. S. Addington.* 1s. 10d.
1782. SEAUX, Sèvres porcelain, bleu-du-roi ground, painted with classical subjects by Dodin and Le Guay. Loan Catalogue, No. 1,332. *Lent by Mr. S. Addington.*
- SEAU, green Sèvres porcelain, painted with Teniers' subjects and flowers. Loan Catalogue, No. 1,507. *Lent by Mr. S. Addington.* 1s. 10d.
1783. VASES, gros bleu Vincennes porcelain; oviform, with medallions of cupids. Loan Catalogue, No. 1,352. *Lent by Mr. S. Addington.* 1s. 6d.
1784. VASE in form of a ship, rose Dubarry; Sèvres porcelain; date 1757. Square Tray, rose Dubarry; painted with flowers; Sèvres porcelain; date 1757; and a pair of oviform Vases, rose Dubarry ground, with white and gold-elephant-head handles, on square pedestals; Sèvres porcelain. Loan Catalogue, Nos. 1,270-1-2-3. *Lent by Mr. C. Mills.* 2s. 8d.
1785. ÉVENTAILS or JARDINIÈRES, Sèvres porcelain, green grounds; painted subjects after Teniers, by Dodin. Loan Catalogue, Nos. 1,338 and 1,339. *Lent by the Duke of Buccleuch.* 1s. 10d.
1786. VASES, Sèvres porcelain, bleu-du-roi; painted by Dodin; meta covers and stands. Loan Catalogue, Nos. 1,430 and 1,431 *Lent by the Duke of Buccleuch.* 2s. 3d

1787. SHELLS, turquoise Sèvres porcelain, forming vases and covers; mounted in or-moulou. Loan Catalogue, No. 1,520. *Lent by Mr. S. Addington.* 1s. 6d.
1788. BOX, Sèvres porcelain, painted with cupids after Boucher. Loan Catalogue, No. 4,111. *Lent by Mr. S. Addington.*
- SNUFF-BOX, German porcelain; on the top, a garden scene and figures. Loan Catalogue, No. 4,106. *Lent by Mr. S. Addington.*
- SNUFF-BOX, Chelsea porcelain, blue ground with medallions of cupids; within the lid a view of Chelsea. Loan Catalogue, No. 4,103. *Lent by Mr. S. Addington.*
- BOX, Dresden porcelain, of the Marcolini period, painted with medallions of Apollo and the Muses; inside a view of Dresden. Loan Catalogue, No. 4,107. *Lent by Mr. S. Addington.* 1s. 10d.
1789. COMPOTIER AND COVER, Vincennes porcelain, painted in blue "camaieu," with cupids and emblems. Loan Catalogue, No. 1,337. *Lent by Mr. S. Addington.* 1s. 6d.
1790. CUP AND SAUCER, Sèvres bleu-du-roi, with jewelled festoons and cameo portraits of the Cæsars. Loan Catalogue, No. 1,384. *Lent by Mr. S. Addington.* 1s. 10d.
1791. BASIN AND EWER, white Sèvres porcelain, ornamented with jewelled festoons and scrolls. Loan Catalogue, No. 1,549. *Lent by Mr. S. Addington.*
- TOILETTE POTS AND COVERS, of white Sèvres porcelain, with jewelled festoons. Loan Catalogue, No. 1,549. *Lent by Mr. S. Addington.* 1s. 10d.
1792. CUP AND SAUCER, turquoise Sèvres porcelain, painted with pastoral figures. Loan Catalogue, No. 1,502. *Lent by Mr. S. Addington.*
- CUP AND SAUCER, Sèvres porcelain, rose Dubarry, painted with landscapes. Loan Catalogue, No. 1,291. *Lent by Mr. S. Addington.* 1s. 6d.
1793. VASES AND COVERS, Sèvres porcelain, scroll handles, green ground, medallions of groups of figures after Teniers. Loan Catalogue, No. 1,505. *Lent by Mr. S. Addington.* 1s. 10d.
1794. COFFE-CUP AND SAUCER, old Sèvres porcelain, orange ground. *In the South Kensington Museum.* 1s. 6d.
1795. VASE, gros bleu, Sèvres porcelain, gourd-shaped, mounted in or-molu, with masks, resting on two swans. *Lent by Mr. G. H. Morland.* 1s. 10d.
1796. JAR AND COVER, white ground, painted with flowers; old Sèvres porcelain. (Bandinel coll.) *In the South Kensington Museum.*

- SIX PLATES, various; flowers on white; old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1797. CUP AND SAUCER, painted with cameos in grisaille, grounded plate green, powdered with white spots; old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1798. JAR AND COVER, old Sèvres porcelain, painted with trophies; hard paste. *In the South Kensington Museum.*
- POT-POURRI VASE with COVER, old Sèvres porcelain; white ground, painted with pendent garlands of flowers. *In the South Kensington Museum.* 1s. 2d.
1799. COFFEE-CUP AND SAUCER, old Sèvres jewelled porcelain; mazarine blue ground, front painted with a miniature portrait of a lady. *In the South Kensington Museum.* 1s. 2d.
1800. CUP AND SAUCER, old Sèvres porcelain; turquoise ground painted with bouquets of flowers in compartments. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1801. SIX PLATES, various; flowers on white. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1802. CUP with two handles; white Sèvres porcelain; ornamented with dogs chasing deer and game, penciled in gold. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1803. SOUP PLATE, turquoise and gold with cameo medallions in chiaro-scuro on chocolate ground; in centre an E. surmounted by an imperial crown, and surrounded by a wreath of bay and olive leaves. Sèvres porcelain. Part of a service made for the Empress Catherine of Russia. *In the South Kensington Museum.* 1s. 2d.
1804. ECUELLE, with cover and stand; gros-bleu ground, painted with amorini in medallions. Old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1805. MILK JUG and SUGAR BASIN, old Sèvres porcelain; "rose du Barry" ground, painted with flowers. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1806. CUP and OVAL PLATEAU, painted with corn flowers; Duc d'Angoulême porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1807. TRAY, belonging to a "Cabaret," old Sèvres porcelain; "rose du Barry" ground, painted with flowers. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1808. GROUP in Biscuit porcelain; Cupid and Psyche; on blue and white pedestal enriched with gilding. Old Sèvres. *In the South Kensington Museum.* 1s. 2d.
1809. CUP AND SAUCER, old Sèvres porcelain; olive green and gold ground, set with coloured glass pastes. Period of Louis XVIII. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.



1810. CUP and COVER and SAUCER, old Sèvres porcelain, painted with amorini and birds in crimson. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1811. COFFEE-CUP and SAUCER, old Sèvres porcelain; gros-bleu and white, wreaths of green bay-leaves, and medallion containing the "Bonnet Rouge," and other revolutionary emblems. *In the South Kensington Museum.* 1s. 6d.
1812. CUP AND COVER, barrel shaped; painted with wreaths of flowers in crimson; old Sèvres porcelain. (Bandinel coll.) SUGAR-POT and CREAM-JUG; porcelain "De la Courtille." *In the South Kensington Museum.* 1s. 2d.
1813. CUP AND SAUCER, old Sèvres porcelain; white ground, ornamented with Chinese flowers in relief, and painted with sprigs of coloured flowers. *In the South Kensington Museum.* 1s. 6d.
1814. SAUCE BOATS, scroll handles, white ground with blue and gold border and bunches of flowers. Sèvres porcelain. Date 1789-90. *In the South Kensington Museum.* 1s. 2d.
1815. PLATE, octagonal; old Sèvres porcelain; coloured decoration on white ground, border enriched with grotesques, amorini, &c., in colours; in the centre a rude classical figure in grisaille; monogram on the reverse, and date 1785. *In the South Kensington Museum.* 1s. 2d.
1816. SQUARE TRAY, Sèvres porcelain; with perforated margin, and decorated with chequered diaper patterns in various colours and gold. (Bernal coll.) And DOUBLE SALT-CELLAR, Sèvres porcelain; painted with flowers; turquoise ground. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1817. TWO PLATES, painted with flowers, &c. Old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1818. CUP AND SAUCER, old Sèvres porcelain; gros-bleu ground, painted with dogs, hawks, and dead game in a medallion. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1819. CUP AND SAUCER, old Sèvres porcelain; gros-bleu ground powdered with rose-coloured and white spots, and painted with amorini in medallions. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1820. DINNER PLATE, old Sèvres porcelain; turquoise and gold decoration, with cameo medallions. *In the South Kensington Museum.* 1s. 2d.
1821. COFFEE CUP AND SAUCER; white ground, painted with oval medallions in turquoise and gold, and pendent garlands of flowers. Old Sèvres porcelain. *In the South Kensington Museum.* 1s. 2d.
1822. TEA CUP AND SAUCER, old Sèvres porcelain, painted with birds; margin surrounded by wreaths of flowers in blue. *In the South Kensington Museum.* 1s. 2d.

1823. COFFEE CUP AND SAUCER, white and gold lace-work pattern ; old Sèvres porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1824. PLATE, painted with flowers, &c. ; old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1825. COFFEE CUP AND SAUCER, old Sèvres porcelain ; white ground decorations of involuted wreaths of green leaves, gold scroll-work and crimson fan-shaped ornaments. *In the South Kensington Museum.* 1s. 2d.
1826. TEA CUP AND SAUCER ; white ground with broad margin, decorated with circular medallions and festoons of drapery in purple on pale lilac ground. Sèvres porcelain. *In the South Kensington Museum.* 1s. 2d.
1827. SALADIER, old Sèvres porcelain ; green ground painted with flowers in medallions. *In the South Kensington Museum.* 1s.
1828. CUP AND SAUCER ; white and green ground, painted with flowers in lozenge compartments. Old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

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FRENCH PORCELAIN, VARIOUS.

1838. CUP AND SAUCER, with profile portrait in a medallion, ornamented with gold and silver scroll pattern on dark blue ground, with a coronet, and the letter M on each side. French porcelain. 1s. 2d.
1839. MILK JUGS, with COVERS ; cream-coloured porcelain, ornamented with scale pattern in relief. Old St. Cloud porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1840. CREAM EWER, with COVER ; turquoise ground. Old St. Cloud porcelain. (Bandinel coll.) And MILK EWER, mounted in silver-gilt, painted with blue and white ribbon border and circular wreaths of coloured flowers. Old Sèvres porcelain. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1841. SEAU ; white ground with blue flowers. French porcelain. (Bandinel coll.) And SEAU ; white ground with blue flowers. Arras porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1842. COFFEE CUP AND SAUCER, ribbed pattern, painted with blue flowers. Old Tournay porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.
1843. CHOCOLATE CUP AND SAUCER ; old Vincennes porcelain ; "bleu du roi" ground, white medallions, birds and flowers in gold. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.

## GERMAN PORCELAIN, VARIOUS.

1849. CUP AND SAUCER; dark red ground, with medallion of sportsman. Vienna porcelain. Loan Catalogue, No. 3,441. *Lent by Mr. S. Addington.*
- CUP AND SAUCER; light green ground, with painting of Venus and cupids. Vienna porcelain. Loan Catalogue, No. 3,439. *Lent by Mr. S. Addington.*
- CUP AND SAUCER; blue ground, with classic medallions in centre. Vienna porcelain. Loan Catalogue, No. 3,440. *Lent by Mr. S. Addington.* 1s. 10d.
1850. TEA SERVICE; gold scale pattern on blue ground, medallions in red "camaieu." Berlin porcelain. Loan Catalogue, No. 3,436. *Lent by Mr. S. Addington.* 1s. 10d.
1851. TEA SERVICE; gold scale pattern on blue ground, medallions in red "camaieu." Berlin porcelain. *Lent by Mr. S. Addington.* 1s. 10d.
1852. COFFEE-CUP AND SAUCER, Berlin porcelain, painted with a group of Cupid and nymphs. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1853. PLATE, Berlin porcelain, perforated border, the centre painted with flowers. And PLATE, Vienna porcelain, painted with two amorini. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
1854. CUP AND SAUCER, painted with landscapes. Zurich porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1855. CUP AND SAUCER, painted with landscapes in purple. Furstenberg porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1856. SUGAR BASIN AND CUP AND SAUCER, old red Böttcher glazed stoneware, decorated with figures and arabesques in gold. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1857. CRUCHE or MUG, German porcelain, painted with a landscape subject, with figures in purple; monogram, and date 1750. And SLOP-BASIN, Berlin porcelain, painted with flowers in rose colour. *In the South Kensington Museum.* 1s. 2d.
1858. COFFEE-CUP AND SAUCER, Russian porcelain (?), flowers blue and gold. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.



ITALIAN PORCELAIN, VARIOUS.

1873. BASIN AND EWER, formed by a group of shells, the handle of the ewer in imitation of red coral. Capo-di-Monte porcelain. Loan Cat., No. 3,468. *Lent by Mr. S. Addington.* 1s. 6d.
1874. PLATEAU, decorated with rococo scroll-work in relief. Italian. Capo-di-Monte (?) porcelain. *In the South Kensington Museum.*
- PLATE, painted with a shield and arms with gold flowers. Old Venetian porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1875. CUP AND SAUCER; painted figure subjects in relief. Capo-di-Monte porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1876. BOWL, white ground, painted with foliated ornament in blue; Florentine porcelain. Date, first half of 17th century. CRUET, pear-shaped, with two spouts for oil and vinegar, painted with blue scrolls on white ground. Florentine porcelain. Date, first half of 17th century. BOWL PLATE, painted with flowers in blue on white ground. Florentine porcelain. Date, first half of 17th century. *In the South Kensington Museum.* 1s. 6d.
1877. POT, basket-shape, in red glazed earthenware, with bucket handle. Modern Italian ware of La Fratta, near Perugia. CUP, with two handles, brown glaze "engraved" ornamentation. Italian. Date about 1540. *In the South Kensington Museum.* 1s. 6d.
1878. SUGAR BOWL, Venetian porcelain; gilt flowers and coloured escutcheon and crest. (Bandinel coll.) TEAPOT, cylindrical, painted with flowers. Strasbourg (?) porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.

ENGLISH PORCELAIN.

1895. DISH; birds and insects in white on dark blue ground. Worcester porcelain. Loan Catalogue, No. 3,661. *Lent by Mr. H. Willett.* 1s. 6d.
1896. VASES and COVERS, a set of three. Worcester porcelain; deep blue ground, with painted medallions of birds. Loan Catalogue, No. 3,662. *Lent by Mr. H. Willett.* 1s. 6d.

1897. VASES and COVERS, painted with birds, blue borders. Worcester porcelain. Loan Catalogue, Nos. 3,669, 70. *Lent by Mr. S. Addington.* 1s. 10d.
1898. PLATES, Worcester porcelain; with raised flowers, edges shaped. *In the South Kensington Museum.*
- PLATE, Hague porcelain; painted with birds and flowers. (Bandinell coll.) *In the South Kensington Museum.* 1s. 2d.
1899. CUP AND SAUCER, imitation Chinese porcelain. Worcester. Date about 1760. *In the South Kensington Museum.* 1s. 2d.
1900. COFFEE-CUP AND SAUCER, Worcester porcelain. Oriental pattern, richly painted and gilt; crest, motto, and coronet in medallions. *In the South Kensington Museum.* This cup and saucer formed part of a service presented by the ladies of England to Lord Nelson. 1s. 2d.
1901. PAIR OF VASES, dark blue ground, with birds in colours; Chelsea porcelain. Loan Catalogue, Nos. 3,601-2. *Lent by Mr. S. Addington.* 1s. 6d.
1902. FEMALE FIGURE, apparently of Fame; Chelsea porcelain. Loan Catalogue, No. 3,603. *Lent by Mr. S. Addington.*
- FEMALE FIGURE, playing the harp; Chelsea porcelain, upon Dresden pedestal bearing an armorial shield. *Presented by Mr. S. Addington.* 1s. 6d.
1903. CUP AND SAUCER, blue flowers on white ground; Chelsea porcelain. Loan Catalogue, No. 3,604. *Lent by Mr. S. Addington.*
- MILK JUG AND STAND, yellow ground with roses and poppies; Chelsea porcelain. Loan Catalogue, No. 3,618. *Lent by Mr. S. Addington.* 1s. 6d.
1904. SCENT-BOTTLE, in form of a monk carrying provisions; Chelsea porcelain. Loan Catalogue, 3,600. *Lent by Mr. S. Addington.*
- SMELLING-BOTTLE; the Three Graces; Chelsea porcelain. Loan Catalogue, No. 3,599. *Lent by Mr. S. Addington.*
- POWDER HORN in carved ivory, with minute representations of the chase. Loan Catalogue, No. 247. *Lent by Mr. S. Addington.*
- CHELSEA FIGURE OF SHAKESPEARE, forming a scent-bottle; Chelsea porcelain. Loan Catalogue, No. 3,598. *Lent by Mr. S. Addington.*
- FIGURE OF CERES, Capo-di-Monte porcelain. Loan Catalogue, No. 3,475. *Lent by Mr. S. Addington.* 1s. 10d.
1905. TWO CUPS, with raised flowers and stalks; Bow(?) porcelain. Loan Catalogue, Nos. 3,676-77. *Lent by Mr. S. Addington.* 1s. 8d.

1906. MUG, in old Liverpool porcelain, decorated with figure subject in transfer printing. Date about 1760. And SAUCE-BOAT, in old Bow or Chelsea porcelain; embossed leaf pattern, painted flowers and insects. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1907. MUG, old tortoiseshell ware. (Bandinel coll.) And TEAPOT, old Staffordshire or Liverpool ware; with a portrait of John Wesley in black transfer printing, and an inscription. *In the South Kensington Museum.* 1s. 6d.
1908. TEAPOT, red stoneware, enriched with embossed foliage and grotesque figures; the handle and spout added in metal. And TEAPOT, old Staffordshire red earthenware. (Wood coll.) *In the South Kensington Museum.* 1s. 2d.
1909. CUP AND SAUCER, with four bands of dark blue relieved with gilding. And two CUPS, shaped; four bands of dark blue; old Worcester porcelain. *In the South Kensington Museum.* 1s. 6d.
1910. MILK JUG, imitation Oriental; old Worcester porcelain. (Bandinel coll.) And CREAM JUG, blue and gold Oriental pattern; old Worcester porcelain. *In the South Kensington Museum.* 1s. 6d.
1911. PLATE; indented border, painted with flowers; old Chelsea porcelain. And PLATE, Oriental pattern. Chelsea Derby porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1912. CUP AND SAUCER, Bristol china, formerly belonging to the Right Hon. Edmund Burke. *In the South Kensington Museum.* 1s. 6d.
1913. CUP, with OVAL SAUCER, old Chelsea porcelain; painted with classical figures in purple. (Bandinel coll.) *In the South Kensington Museum.* 1s. 2d.
1914. SHELL-SHAPED CREAM JUG, painted with flowers; old Worcester porcelain. (Bandinel coll.) And CUP, white Chelsea Derby porcelain, shaped as a bearded head crowned with a diadem. *In the South Kensington Museum.* 1s. 2d.
1915. BASKET, COVER, AND TRAY, perforated and ornamented with raised and painted flowers; old Worcester porcelain. *In the South Kensington Museum.* 1s. 6d.
1916. FOUR SALT-CELLARS; Plymouth porcelain, in the form of scallop shells resting on a group of small shells. English. 18th century. *In the South Kensington Museum.* 1s. 2d.
1917. PERFORATED BASKET, with raised flowers and decorations in blue; old Worcester porcelain. MUG; landscape subject in a medallion, and group of fruit; old Worcester porcelain. And MUG; blue ground, painted with birds in medallions; old Worcester porcelain. (Bandinel coll.) *In the South Kensington Museum.* 1s. 6d.



1918. TWO PLATES; flowers in the centre, with floriated border, imitation of Oriental; old English porcelain. *In the South Kensington Museum.* 1s. 2d.
1919. BOWL AND COVER AND STAND, old Worcester porcelain imitation Japan pattern on blue enriched with gold. *In the South Kensington Museum.* 1s. 2d.
1920. BASKET, oval, with two handles; painted with birds. And MUG, painted with landscapes; old Chelsea porcelain. (Bardinel coll.) *In the South Kensington Museum.* 1s. 2d.
1921. PLATE, Crown Derby porcelain. And PLATE, Japan porcelain; richly enamelled arabesque pattern. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
1922. CUP AND SAUCER; blue printed; old Worcester porcelain. *In the South Kensington Museum.* 1s. 2d.
1923. DRINKING CUP, in Pearl ware; blue ground and raised cameo figures in white. Probably Turner ware. *In the South Kensington Museum.* 1s. 6d.

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#### WEDGWOOD WARE.

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1940. VASES, boat-shaped, on square pedestals; white ornament on blue ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,799-3,800. *Lent by Mr. Isaac Falcke.*
- VASE, on square pedestal, with rams heads and seated lions, white on light blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,801. *Lent by Mr. Isaac Falcke.* 1s. 10d.
1941. PAIR OF CUPS, white scrolls on light green ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,790-91. *Lent by Mr. Isaac Falcke.* 1s. 6d.
1942. VASE, Barberini or Portland; a small copy; white on black ground. Old Wedgwood ware. Loan Catalogue, No. 3,789. *Lent by Mr. Isaac Falcke.*
- CUP AND SAUCER, with rams heads and festoons in white on blue ground, and cameos in white and lilac. Old Wedgwood ware. Loan Catalogue, No. 3,779. *Lent by Mr. Isaac Falcke.* 1s. 6d.
1943. VASE on pedestals, white ornaments on blue ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,784-85. *Lent by Mr. Isaac Falcke.* 1s. 6d.
1944. PAIR OF VASES, white ornament on green ground, with pedestals of darker tint. Old Wedgwood ware. Loan Catalogue, Nos. 3,797-98. *Lent by Mr. Isaac Falcke.*

- VASE on square pedestal, with rams heads and seated lions ; white on light blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,801. *Lent by Mr. Isaac Falcke.* 1s. 10d.
1945. CUP AND SAUCER, white medallions and borders on lilac ground. Old Wedgwood ware. Loan Catalogue, No. 3,780. *Lent by Mr. Isaac Falcke.*
- CUP, SAUCER, AND MILK-JUG, white ground and green festoons, ornamented with cameos of white figures on lilac ground. Old Wedgwood ware. Loan Catalogue, No. 3,778. *Lent by Mr. Isaac Falcke.* 1s. 10d.
1946. WINE COOLERS, white ornament on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,776. *Lent by Mr. Isaac Falcke.* 1s. 10d.
1947. PLAQUE, white figures on black ground ; with the Discovery of Achilles, after Flaxman. Loan Catalogue, No. 3,788. *Lent by Mr. Isaac Falcke.* 2s. 3d.
1948. PAIR OF LUSTRES, with pedestals shewing classic figures, in white on black ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,794-95. *Lent by Mr. Isaac Falcke.* 1s. 10d.
1949. VASE, with small handles on the base, white classic figures on black ground. Old Wedgwood ware. Loan Catalogue, No. 3,720. *Lent by Mr. S. Addington.*
- VASE, Barberini or Portland, a small copy, white figures on black ground. Old Wedgwood ware. Loan Catalogue, No. 3,719. *Lent by Mr. S. Addington.* 1s. 10d.
1950. VASES, in imitation of jasper ; gilt handles and borders, white plinths. Old Wedgwood ware. Loan Catalogue, Nos. 3,716-17-18. *Lent by Mr. S. Addington.* 2s. 3d.
1951. AMPHORA AND COVER, with figures of the Muses, white on lilac ground. Old Wedgwood ware. Loan Catalogue, No. 3,722. *Lent by Mr. S. Addington.*
- AMPHORA AND COVER, with figures of the Muses, white on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,722. *Lent by Mr. S. Addington.* 1s. 10d.
1952. VASE, with white ornament on blue ground. On the top is a figure of Leda. Old Wedgwood ware. Loan Catalogue, No. 3,748. *Lent by Mr. H. Willett.*
- JARDINIÈRE, white ornament on chocolate ground. Old Wedgwood ware. Loan Catalogue, No. 3,749. *Lent by Mr. H. Willett.* 1s. 10d.
1953. AMPHORÆ, white honeysuckle ornament on blue ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,750-51. *Lent by Sir John Hippisley, Bart.* 1s. 10d.
1954. BOTTLES with handles, white on lilac ground. Old Wedgwood ware. Loan Catalogue, Nos. 3,758-59. *Lent by Sir John Hippisley, Bart.*

- AMPHORA, with figures of the Muses, white on black ground. Old Wedgwood ware. Loan Catalogue, No. 3,756. *Lent by Sir John Hippisley, Bart.* 1s. 10d.
1955. CUP, COVER, AND STAND, white on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,754. *Lent by Sir John Hippisley, Bart.*
- BOWL, with cupids and festoons, white on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,760. *Lent by Sir John Hippisley, Bart.*
- JUG, with figures of Cupid and Psyche, white on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,757. *Lent by Sir John Hippisley, Bart.* 1s. 10d.
1956. VASES AND COVERS, on tripods of goats' heads and legs, white and blue. Old Wedgwood ware. Loan Catalogue, Nos. 3,752-53. *Lent by Sir John Hippisley, Bart.* 1s. 6d.
1957. COFFEE-CUP AND SAUCER; Wedgwood ware, in white jasper ornamented with wreaths and garlands of ivy leaves in sage colour, and with cameo subjects in light purple. *In the South Kensington Museum.* 1s. 2d.
1958. CUP AND SAUCER, lilac ground with white cameos. Old Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1959. VASE, oviform, in imitation of jasper. Wedgwood ware. Latter half of 18th century. Presented by Mr. S. Addington. *In the South Kensington Museum.*
- VASE, oviform, in imitation of jasper. Wedgwood ware. Latter half of 18th century. Presented by Mr. S. Addington. *In the South Kensington Museum.* 1s. 2d.
1960. BUTTER-POT, COVER and STAND, lilac ground, Roman scroll ornaments in white; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1961. VASE, oviform, with two handles; lilac ground, cameo figures in white; Procession of the Gods; after the antique. And OVIFORM VASE, with upright handles, olive ground, frieze of classical figures; Wedgwood ware. *In the South Kensington Museum.* 1s.
1962. DISH, light blue ground, cameo ornaments in white; Wedgwood ware, SAUCER, or COMPOTIER, light blue ground, Roman scroll ornaments and acanthus leaves in white; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1963. PEDESTALS, a pair, Wedgwood ware; olive ground, frieze of children playing in applique, after Flaxman. *In the South Kensington Museum.* 1s. 6d.
1964. PUNCH BOWL, Wedgwood ware; black ground, cameo ornaments in white; decorations of festoons of vine-leaves and grapes, &c. *In the South Kensington Museum.* 1s. 2d.
1965. CUP AND SAUCER, lilac ground; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.



1966. CUP, COVER, and STAND, Wedgwood ware; brown ground, lilac and white ornaments. *In the South Kensington Museum.* 1s. 6d.
1967. TWO COMPOTIERS, shaped like a bivalve shell; glazed earthenware; parts of a dessert service; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1968. JARDINIÈRE, blue and white; and a pair of blue and white SALT-CELLARS; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1969. VASE, oviform, in imitation of jasper; Wedgwood ware; latter half of 18th century. *In the South Kensington Museum.* 1s. 2d.
1970. JARDINIÈRE with COVER, blue, with raised white cameo ornaments; "Ware & Co." imitation of Wedgwood JARDINIÈRE, blue and white, cameo figures; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1971. RELIEVO PLAQUE, blue ground, with white cameo figures; subject, Alexander crowned by Victory; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1972. COFFEE-CUP and SAUCER, in blue and white cameo ware; arabesque ornament and signs of the Zodiac; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1973. LAMP, red ground, cameo figures in black; and LAMP, black ground, flowers in coloured enamels; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1974. PORTRAIT OF HERSCHEL, in cameo on an oval medallion, with olive ground, and three other cameo medallions; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1975. SLOP-BOWL, chequered pattern, wreath of olive leaves in white round margin; and BOWL, white, blue, and sage-green, chequered pattern in relief; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1976. PLATEAU, oval, in embossed cream-coloured earthenware painted, in purple; Wedgwood ware: and PLATE in embossed cream-coloured earthenware, painted in purple; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1977. CIRCULAR PEDESTAL, chequered pattern, olive and lilac; Wedgwood ware. COFFEE POT, lilac ground, Roman scroll ornament in white, wreath of olive leaves; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1978. PLATE, black ground, border of raised flowers in red; and LAMP, red ground, cameo figures in black; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1979. VASE, red and black, imitation Etruscan, painted with figures; and JUG, red ground, cameo figures of amorini in black; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.

1980. LAMP, antique pattern; cane-coloured glazed ware; cameo figures in white. TEAPOT, cane-coloured; children in relief, and painted with blue enamel bands, border, &c. And MATCH-POT, red ground, basket-work pattern; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1981. BOWL AND SUGAR BASIN, Wedgwood ware; blue jasper ground, with white cameo arabesque ornament and the signs of the Zodiac. *In the South Kensington Museum.* 1s. 2d.
1982. PEDESTAL AND VASE, black jasper ware, with figures in relief; Wedgwood ware. 1s. 2d.
1983. VASES for tea; lilac ground with white appliqué ornament; Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1984. TWO BOWLS, blue ground, Roman scroll ornaments in relief in white; Wedgwood ware. *In the South Kensington Museum.* 1s. 6d.
1985. PAIR OF VASES, oviform, with two handles; agate glazed ground; Wedgwood glazed earthenware. *In the South Kensington Museum.* 1s. 2d.
1986. SAUCE BOAT, with cover and stand; the form reduced from the tureen designed by Flaxman. Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.
1987. CAMEO MEDALLIONS, various sizes and subjects. Wedgwood ware. *In the South Kensington Museum.* 1s.
1988. PLATEAU, basket-work pattern; border blue, white, and buff. Wedgwood ware. *In the South Kensington Museum.* 1s. 2d.

## ROCK CRYSTAL.

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DURING the 16th century the artists of Italy exhibited great skill in the work of engraving and decorating vases and cups cut in precious stones, such as agates, chalcedony, lapis lazuli, jasper, and rock crystal, and these were frequently mounted in gold, ornamented with enamels, and enriched with jewels.

The Imperial Treasury of Vienna contains several specimens of this work ; in the Green Vaults of Dresden there are five crystal cups cut by a Milanese artist ; and at Florence there is a cup in lapis lazuli, the mounts and handles of which, in enamelled gold enriched with diamonds, are the work of Benvenuto Cellini.

That Francis I. and Henry II. of France both held this work in great estimation, and patronised it to a great extent, is proved by an inventory under Francis II., bearing date 15th June 1560, in which a great many of such vases and cups are enumerated.

The Museum of the Louvre, rich in its collection of art works in precious materials, which have formed part of the treasures of the kings and princes of France, contains numerous specimens of this work, and especially in rock crystal.

Thirty of the photographs named in this portion of the catalogue have been taken from objects in that collection, and among them, as a specimen of the immense amount of art labour bestowed on their mounting and decoration, may be especially noticed the beautiful ewer in sardonyx, No. 2,121.

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## GLASS.

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THE art of glass-making seems to have been practised from a very remote antiquity ; its processes are represented in the paintings of Egyptian tombs, which are considered by antiquarians to have been made at least 2,000 years before the Christian era ; and a glass bead has been preserved bearing the name of an Egyptian monarch who is presumed to have reigned 1,450 years before Christ. Under the Roman dominion Egypt appears to have supplied the capital of the world with glass, evidently, from the terms that are used by classic writers, of a costly description.



The Phœnicians probably derived the art of glass-making from Egypt, and established very considerable workshops at Sidon.

Greece was probably supplied with glass vases from Phœnicia, although manufactories of common glass may have existed there during the Roman dominion.

In Rome itself no extensive workshops seem to have been established till the Imperial times, when they were introduced, apparently, from Egypt. The Romans had evidently a special predilection for ornamental glass, and sought to decorate it in various ways, anticipating not only many of the productions which have been deemed peculiar to Venice, but even some of the patented improvements of modern times. See No. 2,073.

Generally speaking, indeed, with the exception of enamel painting on glass, which was of mediæval origin, there are few modern processes of which some indication may not be found in the antique remains which have descended to us.

In the middle ages, and even down to the 17th or 18th century, Venice was the great emporium of glass manufactures, the works of Murano supplying all Europe. Venetian glass is generally of extreme thinness, being nearly always blown; like the antique glass, it is very rarely cut or engraved. The most important varieties are the following:—

First and most characteristic, *Latticinio*, or filigree glass (Nos. 2,108 and 2,114), of which there is a great diversity of patterns, is characterized by threads of coloured glass included in the mass of transparent glass, which by various methods of manipulation are twisted or woven, as it were, into regular spiral or reticulated patterns, producing in some specimens a kind of network of delicate lines spread through the piece. This term, however, is generally confined to specimens in which the white threads are crossed at an angle, forming small lozenge-shaped compartments.

*Millefiore* glass has a rich variegated appearance, exhibiting an infinity of eccentric patterns, small stars, circles, &c., produced by mingling small cylindrical pieces of various coloured filigree glass, cut from thin glass rods, with the melted mass from which the vessels are blown.

*Schmelze* and *Schmelze-avanturine*. The former of these varieties is a semi-opaque glass of a rich variegated brown, green, or bluish colour, which, when seen through by transmitted light, takes a deep crimson tint. Patches or globules of gold, sometimes seen on the surface of this kind of glass, constitute the *Schmelze-avanturine*.

The *Avanturine* is produced by mingling metallic filings or levigated leaf gold with melted glass, in the mass of which it is seen suspended in the shape of brilliant particles. Painted or enamelled glasses, generally decorated with arabesque ornaments, armorial bearings, &c., are found as early as the second half of the 15th century; they have now become very rare, and are much sought after. Frosted or crackle glass is another characteristic variety.

In Germany, in the 16th and 17th centuries, enamel painting on glass was much practised. The large cylindrical drinking vessels (No. 2,109) are the most characteristic pieces; they are found decorated with a great variety of designs, armorial bearings, and inscriptions. Cutting and engraving were first prominently practised in Germany in the 17th century, this process having been coincident with the improvement of the material, which had gradually been assimilated to the limpidity of crystal, and naturally suggested facet cutting for its most effectual display.

Vessels of ruby glass were undoubtedly made by the Venetians; they are usually blown, and from the tenuity of the material are lighter and clearer in tint than the better known and more abundant old ruby glass of Germany, which is generally cut and polished, and of considerable thickness.

#### ROCK CRYSTAL AND GLASS.

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- |                                       |                            |  |          |
|---------------------------------------|----------------------------|--|----------|
| 2045. VASE, in rock crystal. Italian. | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 1s. 10d. |
| 2046. CUP, in rock crystal. Italian.  | 16th or 17th century work. | <i>In<br/>the Museum of the Louvre, Paris.</i> | 1s. 10d. |
| 2047. CUPS, in rock crystal. Italian. | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 1s. 10d. |
| 2048. CUP, in rock crystal. Italian.  | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 1s. 10d. |
| 2049. EWER, in rock crystal. Italian. | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 2s. 3d.  |
| 2050. VASE, in rock crystal. Italian. | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 1s. 10d. |
| 2051. EWER, in rock crystal. Italian. | 16th century work.         | <i>In the<br/>Museum of the Louvre, Paris.</i> | 2s. 3d.  |

2052. EWER, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2053. EWER, in rock crystal. Italian. 17th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2054. CUP, in rock crystal; engraved. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2055. CUP, in rock crystal; showing the interior. *In the Museum of the Louvre, Paris.* 2s. 3d.
2056. CUP, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2057. CUP, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2058. VASE, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2059. VASE, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2060. EWER, in rock crystal. 17th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2061. CUP, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2062. CUP, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2063. VASE, in rock crystal. Italian. 17th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2064. EWER, in rock crystal. Byzantine. 10th or 11th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2065. VASE, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2066. FLAGON, in rock crystal. 17th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2067. VASE, in rock crystal. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 10d.
2068. CUP, in rock crystal; showing the interior. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2069. VASE, in rock crystal; with handle in enamelled gold, set with jewels. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2070. HANDLE of a crystal vase. *In the Museum of the Louvre, Paris.* 2s. 3d.
2071. RELIQUARY, in rock crystal; mounted in silver gilt. French or German work. Date about 1400. *Lent by Mr. Hollingworth Magniac.*
- BEAKER, in rock crystal; mounted in silver gilt. German work. 14th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.



2072. SUSPENSION LAMP, in glass ; gilded and enriched with coloured enamels. Brought from the Mosque of the Sultan Hasan, at Cairo. Date about 1539. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2073. VASE, in glass ; pale opal green by reflected light, and a brilliant ruby colour by transmitted light. Engraved with classic subjects. Loan Catalogue, No. 4,957. *Lent by Baron Lionel de Rothschild, M.P.* 1s. 10d.
2074. EWER, white glass ; with gold and enamel lozenges. Venetian, 15th century. Loan Catalogue, No. 4,994. *Lent by Baron L. de Rothschild, M.P.*
2075. TAZZA, white glass ; with enamel medallion and gilt border. Venetian. 15th century. Loan Catalogue, No. 4,986. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2076. CUP, in rock crystal ; with story of Diana and Actæon. Italian. 16th century. Loan Catalogue, No. 7,681. *Lent by Baron L. de Rothschild, M.P.*
- VASE, rock crystal ; in form of a fish. Italian. 16th century. Loan Catalogue, No. 7,682. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2077. CUP AND COVER, white glass ; enamelled and gilt. Venetian. 15th century. Loan Catalogue, No. 4,985. *Lent by Baron L. de Rothschild, M.P.*
- JUG, white glass with enamelled medallions ; mounted in silver gilt. Venetian. 15th century. Loan Catalogue, No. 4,981. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2078. BOTTLE AND BASIN, oriental glass. 13th century. Loan Cat., Nos. 4,960-61. *Lent by Baron L. de Rothschild.* 1s. 10d.
2079. JUGS, ruby glass ; with gilt cupid's heads. German. 17th century. Loan Catalogue, Nos. 5,051-52. *Lent by Baron L. de Rothschild, M.P.*
- BEAKER, ruby glass. German. 17th century. Loan Cat., No. 5,050. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2080. GOBLET, Venetian blue glass ; enamelled and gilt. 16th century. Loan Catalogue, No. 4,975. *Lent by Baron L. de Rothschild, M.P.*
- JUG, Venetian blue glass ; painted and gilt. 16th century. Loan Cat., No. 4,974. *Lent by Baron L. de Rothschild.* 1s. 10d.
2081. BOWL AND COVER, white pink, and yellow *latticinio* ; the handles of gilt metal. Venetian glass. 16th century. Loan Catalogue, No. 5,023. *Lent by Baron L. de Rothschild.*
- BASIN, white, blue, and red *latticinio*. Venetian glass. 16th century. Loan Catalogue, No. 5,024. *Lent by the Baron L. de Rothschild, M.P.* 1s. 10d.
2082. FLASKS, ruby glass ; mounted in gilt-metal. German, 17th century. Loan Catalogue, Nos. 5,047-48-49. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.

2083. VASE, in glass; carved with mythologic figures in full relief. Roman. 3rd or 4th century. Loan Catalogue, No. 4,957. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2084. EWER, in rock-crystal; on metal foot. 16th century. Loan Catalogue, No. 7,683. *Lent by Baron Lionel de Rothschild, M.P.* 2s. 3d.
2085. VASE, in rock crystal; with enamelled gold and jewelled mounts. Italian cinque-cento work. *Lent by the Marquess of Salisbury, K.G.* 1s. 10d.
2086. CUP, in rock crystal; with cover and mounts in enamelled gold. Italian 16th century work. *Lent by the Marquess of Salisbury, K.G.* 1s. 10d.
2087. TAZZA, in rock crystal; with enamelled gold and jewelled mounts. Italian 16th century work. *Lent by the Marquess of Salisbury, K.G.* 1s. 10d.
2088. SPOONS AND FORKS, in rock crystal; mounted in enamelled gold and set with rubies. Italian 16th century work. *Lent by the Marquess of Salisbury, K.G.* 2s. 3d.
2089. TAZZA, in rock crystal; plain stem with gold boss set with rubies on white enamel; the foot also set with rubies. 16th century. Loan Catalogue, No. 7,649. *Lent by the Marquess of Salisbury, K.G.*
- SPOON AND FORK, in bloodstone; mounted in massive gold set with rubies. Loan Catalogue, No. 7,653. *Lent by the Marquess of Salisbury, K.G.* 1s. 10d.
2090. SALTCELLAR AND COVER; a glass cylinder with silver-gilt mounts, enclosing an illuminated MS. on vellum, recording the name of the donor, Richard Rogers. Dated 1632. Hall mark, 1601. Loan Catalogue, No. 5,422. *Lent by the Goldsmiths' Company.* 2s. 3d.
2091. SALTCELLAR; crystal cylinder, with silver-gilt mountings, inscribed "The gift of Thomas Seymour to the Worpll. Company of Goldsmiths, 1693." Loan Catalogue, No. 5,427. *Lent by the Goldsmiths' Company.* 1s. 6d.
2092. SALTCELLAR, in silver-gilt; with crystal cup supported on the head of an ape. English. 15th century work. Loan Catalogue, No. 8,099. *Lent by New College, Oxford.* 1s. 6d.
2093. TANKARD, mounted in silver-gilt; the drum is of glass, enclosed in silver filigree. Called the "Poison Cup." Probably German work of the latter part of the 16th century. Loan Catalogue, No. 3,233. *Lent by Clare College, Cambridge.* 1s. 6d.
2095. CANDLESTICK, in rock crystal and silver. English work. Elizabethan period. *Lent by Mr. E. A. Sanford.* 3s. 0d.
2096. BOTTLE, opaque glass. Chinese. *Lent by the Earl of Elgin and Kincardine.*
- DRINKING GLASS, with opaque ornament.

- BOTTLE, Chinese glass. *Lent by the Earl of Elgin and Kincardine.*
- MEDALLION, in glass; with figures in gold leaf enclosed, Byzantine. Loan Catalogue, No. 4,956. *Lent by Sir C. Wentworth Dilke, Bart.* 1s. 6d.
2097. EWER, in rock crystal; carved with dragons and sea monsters. leaf borders; green enamelled leaves round the lip. 16th century. Loan Catalogue, No. 7,616. *Lent by Mr. S. Addington.* 1s. 6d.
2098. WINE GLASS; diamond-scratched flowers; baluster stem. Venetian. *Lent by Mr. A. Barker.*
- WINE GLASS; scratched with a diamond in leaves and flowers; baluster stem. Venetian. *Lent by Mr. A. Barker.*
- WINE GLASS, scratched with a diamond in leaves and flowers; straight stem. Venetian. *Lent by Mr. A. Barker.* 1s. 10d.
2099. WINE GLASSES; diamond-scratched flowers and leaves; blue and white wings on the stem. Venetian. *Lent by Mr. A. Barker.*
- WINE GLASS; gilt edge; twisted stem with three wings. Venetian. *Lent by Mr. A. Barker.* 1s. 10d.
2100. BURETTE, in Venetian glass; edged with blue, crinkled handle. *Lent by Mr. A. Barker.*
- BURETTES, Venetian glass; with green and gold bosses, and the lip edged with green. *Lent by Mr. A. Barker.*
- BURETTE, in Venetian glass; crinkled handle, two blue belts round the body. *Lent by Mr. A. Barker.* 1s. 10d.
2101. GOBLET, German glass; engraved with arabesques and cherubs heads; cut base and stem, and a crowned cypher on a book. *Lent by Mr. A. Barker.*
- GOBLET AND COVER, in German engraved glass of quatrefoil shape; with horsemen and trophies. *Lent by Mr. A. Barker.*
- GOBLET, German glass; richly engraved with Apollo and the Muses, and scrolls. *Lent by Mr. A. Barker.* 1s. 6d.
2102. EWER, in Venetian glass; with embossed belt of two lions, and a shield on each side; flushed top and bottom. Loan Catalogue, No. 5,003. *Lent by Mr. A. Barker.*
- WINE GLASS; engraved with arabesques, cupids, &c.; cut stem. German. *Lent by Mr. A. Barker.* 1s. 10d.
2103. WINE GLASSES; hexagonal escalops, long stems. Venetian. *Lent by Mr. A. Barker.*
- CUP, in Venetian glass, ribbed; in the centre, a blue ball; two handles. *Lent by Mr. A. Barker.* 1s. 10d.
2104. GOBLET, in German glass; coarsely engraved with leaves; baluster stem. *Lent by Mr. A. Barker.*



- TAZZA, in German glass ; engraved with birds and scrolls ; cut stem, octagonal foot. *Lent by Mr. A. Barker.*
- WINE GLASS ; engraved with arabesques and scrolls ; spiral pink threads in the stem. German. *Lent by Mr. A. Barker.*  
1s. 10d.
2105. VASE, pear-shaped, of white glass ; painted with green leaves, flowers, and goldfinches. Venetian. Loan Catalogue, No. 4,999. *Lent by Mr. A. Barker.*
- BEAKER, glass enamelled in colours ; with two men holding flags riding through a river. Loan Catalogue, No. 4,980. *Lent by Mr. A. Barker.*
- GOBLET, in German glass ; painted in oil with a knight and three coats of arms. *Lent by Mr. A. Barker.* 1s. 10d.
2106. WINE GLASS ; diamond-cut scrolls ; blue and white wings on the stem. Venetian. *Lent by Mr. A. Barker.* 1s. 6d.
2107. CITRON, in Venetian glass ; with blossom, stalk, and leaves. *Lent by Mr. A. Barker.*
- CITRON, in Venetian glass ; with blossom and leaf. *Lent by Mr. A. Barker.* 1s. 6d.
2108. CUP, in Venetian glass ; with blue and white stripes, gilt bosses of lions' heads. *Lent by Mr. A. Barker.*
- BOTTLE, in Venetian glass ; with spiral blue and white threads, blue handle, a mask in front ; mounted in pewter. *Lent by Mr. A. Barker.*
- BOWL, in Venetian glass, with spiral laticinio threads and four large gilt masks, smaller bosses between. *Lent by Mr. A. Barker.* 1s. 10d.
2109. TUMBLER, in massive German glass, of ten sides ; engraved with vases of flowers, &c. *Lent by Mr. A. Barker.*
- BEAKER, in German glass ; elaborately engraved with coats of arms and arabesques. *Lent by Mr. A. Barker.*
- BEAKER, in German glass ; engraved with horsemen and soldiers. *Lent by Mr. A. Barker.* 1s. 10d.
2110. WINE GLASS ; engraved with arms and minute scrolls ; cut stem. German. *Lent by Mr. A. Barker.*
- TUMBLER, in German glass ; engraved with vine leaves and grapes. *Lent by Mr. A. Barker.*
- GOBLET, in German glass ; engraved with flowers and scrolls ; cut stem. *Lent by Mr. A. Barker.* 1s. 10d.
2111. CUP, in Venetian emerald-green glass, ribbed ; mounted in ormolu. Loan Catalogue, No. 5,013. *Lent by Mr. A. Barker.*
- TAZZA WINE GLASS, in Venetian Schmeltze ; crinkled edge ; twisted stem. *Lent by Mr. A. Barker.* 1s. 6d.
2112. CUP, in Venetian opaque white glass ; with two handles splashed with blue, red, and aventurine spots. Loan Catalogue, No. 5,038. *Lent by Mr. A. Barker.*

- JUG, in Venetian glass; of opaque white, sprinkled with red, blue, and aventurine spots. Loan Catalogue, No. 5,037. *Lent by Mr. A. Barker.* 1s. 6d.
2113. EWER, in Venetian glass; crinkled handle; leaf-shaped lip. *Lent by Mr. A. Barker.*
- WINE GLASS, engraved with devices and mottoes; cut stem. German. *Lent by Mr. A. Barker.* 1s. 10d.
2114. WINE GLASSES, with laticinio twisted stems of various patterns. Venetian. *Lent by Mr. A. Barker.*
- WINE GLASS, with twisted laticinio ornaments. Venetian. *Lent by Mr. A. Barker.* 1s. 10d.
2115. TANKARD, in glass; engraved with ships and whales, mounted in silver-gilt. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
2116. BURETTES AND A TAZZA; ornamented with stripes and laticinio threads, of four patterns, between. *Lent by Mr. A. Barker.* 1s. 10d.
2117. EWER, engraved crystal of the 15th century; in modern enamelled mounting. Loan Catalogue, No. 7,660. *Lent by Mr. A. Barker.* 1s. 6d.
2118. SALVER, rock crystal; mounted to correspond with the ewer, No. 1717. Loan Catalogue, No. 7,661. *Lent by Mr. A. Barker.* 1s. 6d.
2119. SHELL, mounted in silver-gilt, with pedestal stem and cover of open strapwork ornament. Augsburg work. Date about 1600. GOBLET or HANAP, in German onyx, with handle of the same material, mounted in silver-gilt. German work. 15th century. TANKARD, silver parcel-gilt, decorated with perforated "appliqué" ornaments, &c. Augsburg work. Date about 1570. *In the South Kensington Museum.* 1s. 6d.
2120. CUP, in sardonyx, mounted in enamelled gold. Italian work. 16th and 17th centuries. *In the Museum of the Louvre, Paris.* 1s. 10d.
2121. EWER, in sardonyx, mounted in enamelled gold, and set with jewels. Italian or French, 16th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2122. EWER, in sardonyx, mounted in enamelled gold. Italian. 16th century work. *In the Museum of the Louvre, Paris.* 1s. 6d.
2123. CUP, in green jade, with enamelled gold and jewelled mount. Italian. 16th or 17th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2124. CUP, in lapis-lazuli, mounted in enamelled gold. Italian. 17th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.

## EMBROIDERIES.

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To many at the present day it is a fact entirely unknown that for ages this country was celebrated for the beauty of its embroideries; and vestments wrought in England awakened such admiration abroad that they were eagerly sought for there.

Eadmer, who went with the Archbishop of Canterbury to a council at Bair, A.D. 1098, tells us that a cope, given years before by Ægelnoth, the Anglo-Saxon primate, to an Archbishop of Benevento, was unmatched in beauty by any other vestment he saw in Italy, or worn in that numerous assembly of bishops. Such praises bestowed upon the best of our home-wrought vestments as real works of art are fully borne out by the scanty remnants of those English embroideries which have happily reached us through so many perils, from wanton destruction or ordinary decay, and were brought together in the Special Exhibition, furnishing, it is likely, finer and more numerous specimens than most other nations could at the present day produce. Though most of them be noteworthy, some, like the Syon Cope, No. 2,537, and the crimson velvet one, No. 2,527, are particularly precious as examples of fine old English art-work by the needle; as also is the curious reredos, with its altar frontal, from Steeple Aston Church, No. 2,532-2,533.

## EMBROIDERIES, &c.

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2525. GIRDLE OR SWORD BELT, in cloth of gold; the buckle and tongue in gilt metal richly chiselled and ornamented with niello work. Italian. 14th century. *In the South Kensington Museum.* 1s. 6d.
2526. PAIR OF SILK STOCKINGS, presented by Lord Hunsdon to Queen Elizabeth; the first ever made in England. *Lent by the Marquess of Salisbury, K.G.* 1s. 6d.
2527. COPE (portion), in crimson velvet, embroidered in gold and needlework. English. 14th cent. Loan Cat., No. 3,002. *Lent by Mount St. Mary's College, Chesterfield.* 4s. 6d.



2528. COPE (portion), in crimson velvet, embroidered in gold and needlework. English. 14th cent. Loan Cat., No. 3,002. *Lent by Mount St. Mary's College, Chesterfield.* 4s. 6d.
2529. COPE (portion), in crimson velvet, embroidered in gold and needlework. English. 14th century work. The three photographs complete the Cope. Loan Catalogue, No. 3,002. *Lent by Mount St Mary's College, Chesterfield.* 4s. 6d.
2530. THE WESTMINSTER CHASUBLE, crimson velvet, embroidered with gold. Loan Cat., No. 3,012. *Lent by Lord Arundell of Wardour.* 2s. 8d.
2531. THE WESTMINSTER CHASUBLE, crimson velvet, embroidered with gold, with embroidered orphreys; showing the back. Loan Catalogue, No. 3,012. *Lent by Lord Arundell of Wardour.* 2s. 8d.
2532. "REREDOS," or hanging for the wall immediately behind the Altar. Embroidered in English needlework of the 14th century. Loan Catalogue, No. 3,038. *Lent by the Churchwardens of Steeple Aston, Oxford.* 4s. 6d.
2533. "REREDOS" (portion), taken on a large scale, showing the detail of the work. Loan Catalogue, No. 3,038. *Lent by the Churchwardens of Steeple Aston, Oxford.* 4s. 6d.
2534. FRONTAL, or long narrow hanging which falls from the upper edge of the Altar to the ground. Embroidered English work of the 14th century. Loan Catalogue, No. 3,039. *Lent by the Churchwardens of Steeple Aston, Oxford.* 2s. 8d.
2535. FRONTAL (portion), taken on a large scale, showing the detail of the work. Loan Catalogue, No. 3,039. *Lent by the Churchwardens of Steeple Aston, Oxford.* 4s. 6d.
2536. TRYPTICH, embroidered in gold thread, enclosing in the centre a small plaque of painted glass. The offering of the Magi in the volets, two heads of saints in circular medallions, also painted in distemper on the under side of the glass. Italian work. About 1500. *In the South Kensington Museum.* 1s. 2d.
2537. THE "SYON" COPE. English embroidered work of the 13th century. Loan Catalogue, No. 3,001. *Lent by the Right Rev. Bishop Brown of Shrewsbury.* 2s. 8d.
2538. THE "SYON" COPE. Portion of No. 2,537 on a larger scale, showing details of the work. 3s.
- COPE, in purple velvet, embroidered with double-headed eagles. English needlework of the 15th century. Loan Catalogue, No. 3,004. *Lent by Sir Robert Throckmorton, Bart.* 2s. 8d.

## BOOKBINDING, &c

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2560. BOOK COVER ; symbols of the Evangelists ; repoussé work in gold, enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold. 11th century work. *In the Museum of the Louvre, Paris.* 2s. 3d.
2561. SPECIMEN OF BOOKBINDING. *In the British Museum.* 4s. 6d.
2562. SPECIMEN OF BOOKBINDING. *In the British Museum.* 4s. 6d.
2563. SPECIMEN OF BOOKBINDING. *In the British Museum.* 2s. 3d.
2564. SPECIMEN OF BOOKBINDING. *In the British Museum.* 2s. 3d.
2565. SPECIMEN OF BOOKBINDING. *In the British Museum.* 2s. 3d.
2566. SPECIMEN OF BOOKBINDING. *In the British Museum.* 2s. 3d.
2567. SPECIMEN OF BOOKBINDING. *In the British Museum.* 2s. 3d.
2568. INVENTORY, on paper, of the wardrobe and furniture of household of the Earl of Leicester. 1583. Bound in vellum. Loan Catalogue, No. 6,817. *Lent by Lord de l'Isle and Dudley.* 1s. 10d.
2569. BOOKBINDING in green velvet, embroidered with gold lace, and studded with seed pearls. "A Book of the Armes of Englād, doone by me, Esther Inglis, January the first, 1609," with case. Loan Catalogue, No. 7,101. *Lent by Sir Thomas Rokewood Gage, Bart.* 1s. 6d.
2570. BOOKBINDING in leather, with blind tooling of the 16th century ; the title of the book is, "*Ænigmatum Libellus*," 1540. Loan Cat., No. 7,116. *Lent by the Rev. Walter Sneyd.* 1s. 6d.
2571. BOOKBINDING, English work, of the 16th century ; crimson velvet, with silver-gilt mounts. The prayer book of Mary Tudor, Queen of England. Loan Catalogue, No. 7,117. *Lent by Stoneyhurst College.* 1s. 6d.
2572. BOOKBINDING ; the reverse side of the prayer book of Mary Tudor, Queen of England. Loan Catalogue, No. 7,117. *Lent by Stoneyhurst College.* 1s. 6d.
2573. BINDING, in crimson leather, of a MS. which belonged to St. Cuthbert. *Lent by Stoneyhurst College.* 2s. 8d.

2574. PEN-CASE OF HENRY VI., in stamped leather Loan Catalogue, No. 7,754. *Lent by the Hon. R. Curzon, jun.* 2s. 3d.
2575. BOOK-COVER, silver, repoussé with the Annunciation and Ascension. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2576. TRUNK, in stamped leather, with pattern of birds and monsters, and valanced edge to the cover. Italian. 15th century. *In the South Kensington Museum.* 1s. 2d.
2577. MS. BOOK, with cover of gilt metal decorated with champlevé enamel, and set with engraved gems and cabochon crystals. *In the South Kensington Museum.* 1s. 6d.
2578. CABINET, covered with red velvet, ornamented with edgings and corner pieces of gilt metal; the interior lined with gilt metal engraved with Scriptural subjects and arabesques. German; date about 1550. *In the South Kensington Museum.* 1s. 2d.
2579. BOOK, with openwork tablet of carved ivory. Rhenish-Byzantine. 9th or 10th century. *In the South Kensington Museum.* 1s. 6d.
2580. SILVER-GILT COVER to an Illuminated Missal of the 15th century; the centre repoussé with the Crucifixion and Annunciation; engraved borders of saints. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.

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### ILLUMINATED PAGES.

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2591. HOURS OF ANNE OF BRITTANY, Frontispiece of, illuminated manuscript on vellum. *In the Museum of the Louvre, Paris.* 1s. 10d.
2592. BOOK OF HOURS, finely illuminated on vellum. Late 15th century. Bound in calf. Loan Catalogue, No. 6,833. *Lent by Mr. S. Addington.* 2s. 3d.
2593. BOOK OF HOURS, illuminated on vellum, with miniatures and borders of flowers and insects. End of 15th century. Bound in red morocco. *Lent by Mr. S. Addington.* 2s. 3d.



2594. BOOK OF HOURS, with fine illuminations on vellum, initials and borders. Late 15th century. Bound in purple velvet. Loan Catalogue, No. 6,923. *Lent by Mr. S. Addington.* 1s. 6d.
2595. BOOK OF HOURS, finely illuminated on vellum. 16th century. Bound in red morocco. Loan Catalogue, No. 6,885. *Lent by Mr. S. Addington.* 1s. 6d.
2596. BOOK OF HOURS, illuminated on vellum, with miniatures and borders of flowers and insects. End of 15th century. Bound in red morocco. *Lent by Mr. S. Addington.* 1s. 10d.
2597. ILLUMINATION, Page from an early English Manuscript, entitled "The Benedictional of St. Ethelwold;" work of the latter part of the 16th century. Loan Catalogue, No. 6,803. *Lent by the Duke of Devonshire.* 1s. 10d.
2598. ILLUMINATION, Page from an early English Manuscript, entitled "The Benedictional of St. Ethelwold;" work of the latter part of the 16th century. Loan Catalogue, No. 6,803. *Lent by the Duke of Devonshire.* 2s. 3d.
2599. ILLUMINATION, Page from an early English Manuscript, entitled "The Benedictional of St. Ethelwold;" work of the latter part of the 16th century. Loan Catalogue, No. 6,803. *Lent by the Duke of Devonshire.* 2s. 3d.
2600. HORÆ: Manuscript in Dutch of the end of the 15th century, with large illumination of the Burial Service. Loan Cat., No. 6,823. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2601. BREVIARIUM ROMANUM. A folio MS. on vellum of the 15th century. Illuminated title. Loan Catalogue, No. 6,862. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2602. WOOD ENGRAVING, copy, from the "Songe de Poliphile." Date 1546. *In the South Kensington Museum.* 2s. 3d.
2603. WOOD ENGRAVING, copy, from the "Songe de Poliphile." Date 1546. *In the South Kensington Museum.* 2s. 3d.

## ORIENTAL ART WORK.

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2610. STATUETTES of birds, bronze and silver. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2611. EWER AND COVER, filigree silver-gilt. Turkish. Latter half of 18th century. Brick, with buff glaze, brought from Golden Island, China. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2612. BOWL AND SALVER, enamel on copper. Chinese. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2613. VASE, bronze. Chinese. *Lent by the Earl of Elgin and Kincardine.*
- VASE, in painted porcelain, on carved wood stand. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2614. FIR BRANCH AND FIR CONE, bronze; small bronze letter weight. Ancient Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2615. MEDICINE CASE, in metal, with small figures of idols attached. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2616. CRUTCH, vine stem, with wrought gold head. Found in the Emperor's chamber at Pekin. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2617. KNIFE, with ivory handle and sheath; musical instrument; and knife sheath, carved wood. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2618. TABLE, lacquer ware incrustated with silver ornaments. Japanese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2619. CABINETS, in lacquer ware. Japanese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2620. CUP AND SAUCER, lacquer ware; SLIPPERS AND CHOP STICKS. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2621. BOWL AND COVER, AND TRAYS, lacquer ware. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2622. HATS; and red lacquer ware BOX. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.

2623. SPECTACLE CASE AND SPECTACLES, PEN-CASE AND PEN, all lacquer ware. PURSE AND TOBACCO POUCH, embroidered silk. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2624. CABINETS, lacquer ware. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2625. TRAY, painted on ivory. BOWL, painted porcelain. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2626. BOWL AND COVER, carved steatite. BOTTLE, white jade. BOWL AND COVER, white jade. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2627. TABLET, of white jade, sculptured in low relief, in frame of carved wood. TABLET of lapis lazuli, with landscape. SCULPTURE, in low relief, and inscription. Chinese. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2628. TABLES of white jade, engraved with inscriptions. Chinese. *Lent by the Earl of Elgin and Kincardine.*  
CABINET, lacquered ware. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2629. BOWLS, carved jade. SEAL, surmounted by carved monsters in jade. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2630. BOWLS AND VASE, on feet; white jade. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2631. PAIR OF STORKS, life-size, in bronze, on pedestals. Japanese. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2632. TEA SERVICE, carved white jade, made after the English fashion. Japanese. *Lent by the Earl of Elgin and Kincardine.* 2s. 3d.
2633. BOOK PRINTS; two scenes of street life, from a Japanese book. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2634. BEETUL BOX, silver parcel-gilt filigree. Modern Hindoo work. (Presented by H.R.H. the Prince Consort.) *In the South Kensington Museum.*  
BOX AND COVER, in embossed silver perforated work. Manufactured at Mirzapore. (From the Exhibition of 1851.) *In the South Kensington Museum.* 1s. 2d.
2635. TRAY or PLATEAU. Ancient Persian (?) lacquered work. 16th or 17th cent. *In the South Kensington Museum.* 1s. 2d.
2636. BOWL AND COVER, of Persian metal work, inlaid with silver interlaced scrolls. *Lent by Mr. A. Barker.* 1s. 10d.
2637. SPITTOON, in black metal, inlaid with silver. Indian. And SALVER, in black metal, inlaid with silver. Modern Indian work. *In the South Kensington Museum.* 1s. 2d.



2638. BEETUL LEAF and BEETUL-NUT BOX ("Paun" and "Suparree"), in silver, parcel-gilt, decorated with perforated foliage or scroll work. Manufactured at Ulwar in Rajpootana. SPICE-BOX, inlaid with translucent enamel, and set with crystals. Indian work. Manufactured at Dholepore. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.
2639. HINGE AND HASP OF A BOX, in bronze, with relief scroll ornament. Burmese work. HUNTING SWORD, the steel mountings chased and lacquered. Ancient Indian work. *In the South Kensington Museum.* 1s. 6d.
2640. VASE AND COVER, in silver, inlaid with champlevé translucent enamel. Indian work. Manufactured at Lahore. ROSE-WATER BOTTLE or SPRINKLER, in silver, inlaid with translucent enamel. Indian work. Manufactured at Dholepore in Rajpootana. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.
2641. CIRCLET worn round the ankles, and BRACELET in silver gilt and enamelled. Modern Indian. Manufactured at Kangra. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.
2642. BOX AND COVER, in embossed silver perforated work. Manufactured at Mirzapore. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
2643. TWO CARVED COCOA-NUT CUPS. Modern Javanese. *In the South Kensington Museum.* 1s. 6d.
2644. COLLAR or NECKLACE. Chinese work, formed of metal gilt strung on a wire, to which is attached a case or locket in the form of a butterfly, decorated with cloisonné enamels. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
2645. BOX, in carved mother-of-pearl. Modern Chinese. *In the South Kensington Museum.* 1s. 2d.
2646. BOX, hexagonal, in Japanese straw mosaic, the cover enriched with geometrical marquetry of various colours. *In the South Kensington Museum.* 1s. 2d.
2647. VASE, in white jade, inlaid with gold and with rubies and emeralds. Indian work. FLUTED BOX, in white jade with cover, inlaid with gold, rubies, and emeralds. Indian work. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
2648. BOX, oblong octagonal, in green jade with cover, inlaid with gold and rubies. Indian work. PERFORATED HEART-SHAPED BOX, in green jade with cover. Indian work. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.

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1. In connexion with the Training School and open to the public, separate classes are established for male and female students; the studies comprising drawing, painting, and modelling, as applied to ornament, the figure, landscape, and still life. Fees for classes studying the whole day, 5*l.* per session; for classes studying only in the morning, from 10 till 12.30, 4*l.* per session; for the afternoon class, from 1 to 3, 3*l.* per session; for three whole days in each week, 4*l.* per session; with an entrance fee of 10*s.* to each of these classes. Evening class, 2*l.* per session; living model class from 7 to 9 every evening but Saturday, fee 3*l.* per session. MONTHLY FEES: for one month, whole day, 1*l.* 10*s.*; morning or afternoon, 1*l.*; evening, 15*s.* with no entrance fee. An evening class for female students meets on Mondays, Wednesdays, and Fridays, from 6.30 to 8.30 o'clock.—Fees, elementary classes, 15*s.* per session; advanced classes, 1*l.* 10*s.* per session.

2. A special class for artisans for instruction in elementary drawing, geometry, perspective, mechanical and architectural drawing. Fee, three evenings a week, 10*s.* per session, 3*s.* a month.

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4. With the view of meeting the wishes of parents, as expressed in several applications, young persons at home for the Christmas and Midsummer vacations will be allowed to attend the drawing classes at South Kensington, from the 15th December to the 14th February, or from the 15th June to the 31st July, on a payment of 1*l.* Hours of attendance, daily, except Saturday, from 10 to 12.30, or from 1 to 3.

5. District Schools of Art in connexion with the Training School, are now established at the following places:—Entrance fee, 2*s.* Fees 2*s.* and 3*s.* per month. These Schools are open in the evening from 7 to 9 daily, except Saturday.

1. The Female School of Art, 43, Queen-square, Bloomsbury, W.C. (removed from 37, Gower-st).
2. Spitalfields, 12, White Lion-st., Norton Folgate.
3. St. Thomas' Charterhouse, Goswell-st.
4. Rotherhithe Grammar School, Deptford-road.
5. St. Martin's-in-the-Fields, Castle-street, Long-acre.
6. Lambeth, St. Oswald's-place, Upper Kennington-lane.
7. St. George's-in-the-East, Cannon-st.-rd.
8. St. Mary's, Hide-place, Vincent-square, Westminster.
9. West London, 204, Great Portland-st.

At the Bloomsbury, Spitalfields, Charterhouse, Westminster, West London, and Lambeth Schools, there are female classes. Applications for admission, prospectuses, or any other information, to be made at the Schools in each district.



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